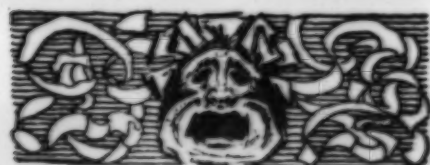


TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

VOL. XLIII, No. 1,098

NEW YORK: SATURDAY, JANUARY 6, 1900.

PRICE TEN CENTS.



HANNAH MAY INGHAM.





The Matinee Girl has been gamboling on the Fifth Avenue Theatre green with Three Little Lambs, the friskiest, merriest trio that have come over the theatrical pike in some moons.

It isn't A Runaway Girl, with James Powers and Cyril Scott and Virginia Earle, those plums that would make an appetizing pudding of any old sort of comedy, but it reminds one of it in spots.

Some of the spots—the jokes I am referring to now—are so exquisitely English in their punniness—not their funniness, understand—that we simply howled with laughter.

Here are a few choice specimens: Conductor (handing passenger a ticket): "Here is the astrakhan—I mean the sealskin—oh, how stupid of me—I should say the trans-fur!"

Question: "You correspond for the London Times?" Answer: "Yes." Joke: "Ah, they will have good times in London." (laughter).

Here is another: "I always tell the truth. I can't even lie in bed." (laughter).

When you get witticisms of this kind, coming one after the other, like the report of a galling gun, you get laughing hysterically—not exactly at the jokes, but at something or other, so after all the author makes his point.

There is some bright, breezy music, but there is no "Boy Guesed Right," no "Pickaninny Serenade," no "No One in the World Like You."

A Runaway Girl always seemed to me one of the sweetest, funniest, prettiest, wittiest things that had ever been seen or heard on a stage.

One could go over and over again and enjoy it and feel that life was worth living. Still there are other folk that Three Little Lambs may strike as being the best ever. The programme says it is a more ambitious effort than any previous production of the two authors.

It certainly has some rattling good points. And the Three Little Lambs—Marie Cahill, Raymond Hitchcock, and Edmund Lawrence are good enough to carry the whole play, and they seem to work all the time and never lose their interest.

Then there is Nellie Braggins—and Clara Palmer, who does a dainty, graceful, spirited dance that is simply lovely to see. In these days of muscle contorting it is a positive relief to see a girl dance who doesn't try to hit the back of her head with her toes and smile at the same time as though she were having real fun doing it.

Then there are the two darling little dark-lets, whom Brother Gerry will be after in a while, and there is an ever beautiful tenor named Philp, whose love making is alone worth the price of admission.

As he warbles down the back of Adele Ritchie's neck, imploring her for some reason or other to sleep, more genuine thrills go through the audience than even Anna Held can produce in the same space of time.

I have had it in for Mr. Philp for some time, and I hoped I might have an opportunity to roast him. I pictured him posing like Steger, with his pale beautiful newly shaven face turned upward in the glow of the calcium. I fancied him expanding his chest like Richie Ling, and I was going to write a chapter especially for tenors, telling them what not to do.

As it is, I can only say to them—go and observe this man Philp—notice that he seems unconscious of his eyes, his shoulders, his voice, even his boots—and when a tenor forgets his boots he may be said to be lost in his role.

I will tell you the story of the grudge I have cherished against Philp, and I think you will side with me.

I was at a dinner—one of those dinners where you find yourself sitting next somebody you never saw before, or else your divorced husband or wife or anybody on earth that makes conversation as hard to break through as thick ice.

Next to me sat a distinguished looking young man with an inordinate appetite for salted almonds. Finally, I looked at them disappearing with such intentness that he passed them to me and said:

"I see you don't remember me?"

Of course I should have said playfully: "Oh, yes, I do. I remember you very well," and then waited for a chance to ask him if he spelled his name with an e or an a, or anything that might bring out his identity.

But I am the slowest thing that ever happened, and hideously truthful. As they say in Three Little Lambs, I can't lie, even in bed. Ha! ha!

So I looked at him intently, actually believing that I must have met him somewhere. One meets so many men at tens and things. And I said earnestly:

"No, I do not remember you." I never suspected him for a minute. I felt horribly embarrassed at having forgotten him. He ate four almonds slowly and reproachfully.

"Why, don't you remember," he said, "the Casino?"

It was up to me. I thought rapidly. "Does he mean the Casino in the Park, or the Casino at Newport?"

So I took a chance and said: "Oh, yes, how stupid of me! At Newport?"

"Why, no," he said; "the Casino, Thirty-ninth Street and Broadway, don't you remember Mr. Philp? You were on the end of the second row—"

Of course, apologies followed, but there are some things that you can't get over in that way. As the Irishman said: "A joke is a joke, but hit a man on the head with a brick and say 'tag' and it's no joke!"

This was one of those things. It simply rankles.

Adele Ritchie walks through her part looking extremely pretty, wearing beautiful gowns and hats, and when she talks it's all right.

When she sings—well, I don't like to write unkind things. Perhaps the evening I heard her she was suffering from that fashionable operatic affliction, a cold.

But it didn't sound like a cold. Miss Ritchie must have proved that she has, or had, a voice or she never would have attained the position that she occupies in comic opera.

which seems to be among the leading women of that field.

She is certainly youthful, attractive, very graceful with a certain clean-cut type of face, that is not commonplace in the least. But singing off the key repeatedly and again and again: singing falsely, harshly, unpleasantly—all the pretty gowns and pretty faces in the world won't make up for that. It seems like not trying—it looks like not trying.

"The Man Behind the Gun" is a splendid ringing song with lines that would catch an ossified audience if they were half sung. They are helped on by a background of waving flags and allusions to the war and its famous personages that are calculated to make American people get up on their hind legs and howl.

After the first or second verse, Miss Ritchie comes on with a beautiful American flag, which she waves gracefully. There was an awful silence. Her pretty lips framed the half-whispered words: "Don't you see your flag?"

But the silence meant: "Yes, we see the flag all right, but you've made our ears hurt so!"

The last time the Matinee Girl took her little hatchet from the plush-lined case where it acquires rust was when another certain popular little comic opera prima donna, who, by the way, never pretends to sing, walked through a part on the Casino stage, laughing with the others of the cast, talking, whispering and generally ignoring the audience.

In fact, she didn't even stand straight, but slouched over on one foot and pouted and almost yawned and looked. "Oh, what a bore this thing is; will it never end, so that I can get away and have supper?"

There are so many girls with good voices and good faces and forms who are striving hopelessly for an opening in opera.

First, at the agent's offices you find them anxious to take up anything that will give them any kind of a chance. Then there are the girls singing in the church choir, but always waiting, hoping, praying for an engagement.

I have had letters from many of them, and have talked with others, and it is almost pathetic to hear them tell of their efforts. "It's no use," they say; "you simply can't get on without some sort of influence or pull!"

Then there are the other singers that have gained success, but who still continue to strive and work to please their audiences—genuine heartfelt work—that meets its approbation.

And there are the singers fighting against that goblin of comic opera women—weight. Walking, riding, wheeling, denying themselves every kind of relaxation, so that they may please and thereby win success in their profession.

With all this as a background, doesn't it seem as though idling in a procession, letting go, giving up, feeling that proud sensation, "Well, I've reached the very limit—nothing can touch me" is a big mistake?

It's always a mistake to wound an audience.

New York seems more natural with Nat Goodwin in Broadway once more. It seems funny to think of Goodwin as a good example. I can fancy the nymphs and satyrs in the most popular department of the Hoffman House giving me the merry ha, ha, at such a suggestion.

But he is one of the hard-working actors—one that holds on to the theatrical shoe and keeps on digging away after something higher than he has yet attained.

I know that digging high sounds a little odd. Perhaps I should say he keeps reaching for the stars with his hoe; but his stage story is like a book.

From the very lowest step of the ladder—the step ladder—he has mounted to the trapeze from which he now looks down on full houses.

It is true he has begun to try some unaccustomed stunts on us from his high station. He juggles with tragic masques and hangs by his toes from the rung of historical drama and then swings lightly into space while we hold our breath and watch him catch easily by the back of his neck on the horizontal bar of the emotional society play, where he wears attached collars and cuffs and turns up his trousers even at dances.

Then he chalks his hands and prepares for another dive and we say: "What will he do next?" But whatever he does, it's interesting and it holds us. And he's a hard working man, even though he may have a fur lining in his coat. He works over the smallest part in his productions just as earnestly as though it were his own.

Therefore, I say he is a good example—the man with the theatrical hoe.

It would almost seem certain that the twentieth century were going to evolve an entirely new type of actor of which Goodwin, Gillette, Drew, Sothorn, Crane, Robson, the men of the present on the stage, are but as dim shadows cast before.

Intelligence, study, work, domesticity, high endeavor that is content with nothing but the best, have taken the place of the typical characteristics of old stageland and its residents.

We may delve in the mud of untranslatable French farce and laugh over the naughtiness of English epigram and frolic in fields where Jack could never by any possibility get to be a dull boy, but all that is only episodic.

There is a steady march forward—you can almost here the tramp of feet—but there are no drums and no band. The procession has ceased to be a circus parade and, even though the small boy turns away in disgust to patronize the side shows, he's growing older every minute.

Side shows perish, fat ladies grow thin, and living skeletons acquire flesh—even the bearded lady and the three-headed boy must pass away; museums are going out, the tank has been abolished from the melodramatic stage, but something must survive—a fitting background for that magnificent creature to whom the Matinee Girl proposes a New Year's toast—the Twentieth Century Actor.

#### THE MATINEE GIRL.

#### OLD PLAYERS WITNESS NEW PLAY.

Viola Allen, during her recent engagement in Philadelphia, invited the old players of the Edwin Forrest Home to witness a performance of The Christian. Nearly all of the guests of the Home attended the Wednesday matinee, and were generous in their praises of Miss Allen and her company. One of the old actors said, "The tears we wept over Miss Allen's emotional scenes were warm tributes to her art, since they fell from eyes long familiar with stage art and artifice."

#### DEATH OF DOROTHY DENE.

Dorothy Dene, the beautiful English actress who visited this country in 1892 and 1893, died, on Dec. 27 in London. During the fifteen years of her stage career Miss Dene acquired considerable fame and popularity as an actress. She was a social favorite, both in England and here, and because of her beauty she was frequently asked to give sittings to the foremost painters of the day. Sir Frederick Leighton's portrait of her is accounted one of his best and most attractive works, and portraits of her by other artists are to be found in many public and private galleries in England.

In the earliest years of her childhood Miss Dene—who came of a distinguished English family—showed a marked predilection for the stage. Her ambitions in that direction were frowned upon by her relatives and friends, but she persevered in her resolution to become an actress, and placed herself in the hands of Mrs. Dallas-Glyn and the late Mrs. Chippendale for instruction in dramatic art. She proved herself an apt pupil, having fine and delicate perception and developing a graceful manner of emotional expression.

After appearing in a number of semi-professional performances of the old comedies in London she originated the role of Pauline in Called Back, and toured the provinces with a company presenting that play. In order to perfectly impersonate the character of the mad woman she devoted considerable time to the study of insanity in Bethlehem and other hospitals. Her remarkable characterization brought her rapidly into prominence and resulted in her engagement by H. Beerbohm Tree for the production of The Ballad Monger at the Haymarket Theatre.

In 1896 Miss Dene made her first genuine success in London as Cassandra in the production of The Story of Orestes at Prince's Hall. Subsequently she played leading roles in many successful plays at the Royalty Theatre, the Criterion, the Adelphi, the Princess's, the Opera Comique, the Globe, the Comedy, the Prince of Wales's, and with Genevieve Ward at the Lyceum.

Miss Dene came to America in 1892 and made her New York debut as Mary Maberly in the play of that name, produced by the Theatre of Arts and Letters at Proctor's Twenty-third Street Theatre on Dec. 15. This, however, was but a special performance before a limited audience. On Jan. 9, 1893, she appeared for the first time here in a regular production as Inez de Virney in Captain Herne. U. S. A., at the Union Square Theatre.

After playing for some time in this production Miss Dene returned to England, and in the Autumn of 1894 gave a tour of the provinces, playing Mrs. Arbuthnot in A Woman of No Importance. Her subsequent engagements were nearly all successful, and at the time of her death she was esteemed one of the most popular actresses in England.

#### CHILDREN'S CHRISTMAS TREE.

According to the custom of many years' standing the little children of the stage made merry, on Christmas eve, at Tony Pastor's Theatre, where they gave a concert, and later in Tammany Hall, where they received bountiful presents and danced and romped to their hearts' content.

"Aunt Louisa" Eldridge, the fairy god-mother of all stage children, collected for the festival this year a sum exceeding \$2,000. This was invested in clothing, musical instruments, dolls, mechanical toys, and hundreds of other articles dear to children's hearts. During the day before Christmas the clothing was distributed, and one hundred youngsters were supplied with complete raiment.

When the evening came these newly dressed children, and about three hundred others, assembled with their elders in the theatre, where the stage performance, under the direction of Mrs. E. L. Fernandez, was given. There were songs and dances, impersonations and imitations, monologues and duologues, capably done by a score of diminutive artists. Many of the names on the programme are known to vaudeville and repertoire fame, and no doubt the unfamiliar names will become prominent in the seasons yet to come. The list of the performers included Mabel Bell, Edith Barton, Baby Juliette, Baby Allen, the Burt Sisters, Ed. Tucker, Augustus Wilkes, the Hill Sisters, Lillie Marks, Baby Minzenheimer, Pauline Weston, Master Sheridan, Marie Jensen, Little Josephine, Josephine Moller, and the Japanese baby, Charlie. The performance ended with a cake walk that was won by Mabel Bell and Baby Allen.

After the concert the children enjoyed a supper in the basement of the building, and then came the distribution of presents from the three large Christmas trees that stood on the speakers' platform in Tammany Hall. The festival ended with a dance by the children that lasted until midnight.

The committee in charge of the affair was composed of "Aunt Louisa" Eldridge, Mrs. E. L. Fernandez, Mrs. Antonio Pastor, Mrs. Joseph Herbert, Georgia Caine, Anna Robinson, Kenyon Bishop, Beatrice Moreland, Mattie Ferguson, Mrs. Edgar Norton, Annie White, Winifred Bonniwitz, Mrs. E. Rosenbaum, Bijou Fernandez, Stella Kenny, Ann Warrington, Millie Thorne, Ray Allen, Mrs. Fred. Faubel, Vivian Bernard, Gertrude Perry, Kate Bartlett, and Eleanor Ginsti.

Among those who donated liberally to the fund for the celebration this year were Sir Henry Irving, Ellen Terry, F. F. Proctor, B. F. Keith, Mrs. George Gould, J. P. Morgan, Elbridge T. Gerry, Mrs. Cornelius Vanderbilt, E. C. Benedict, E. J. Berwin, J. C. Osgood, Joseph Stickney, and A. D. Juilliard.

#### HANNAH MAY INGHAM.

Hannah May Ingham, whose picture appears upon the first page of this week's issue of THE MIRROR, is the leading lady of the Henry V. Donnelly Stock company at the Murray Hill Theatre in this city. Miss Ingham occupied the same position last season for thirty-five weeks, during that time proving her superior abilities by notable successes in all the trying parts, which ranged from light comedy to tragic and emotional roles. Her artistic achievements have given her a high place in the ranks of metropolitan actresses, and there seems to be no doubt that the future holds great promise for this excellent artist.

#### ENGAGEMENTS.

Carolyn McLean, for A Greek Slave. Richard Sherman, for Dad in Harness. George Ober, John Hyams, Nettie Black, Madeline Lack, Florence Rossland, and Jean Caskie, for Hello Bill.

#### GOSSIP.

Fanny Bloodgood, after two weeks' illness, rejoined The Evil Eye at Cleveland, Dec. 25.

Lotta Linthicum has resigned from the Coghlan company and has returned to New York.

James W. Bankson is successfully playing the Prince of Wales in The Royal Box.

Harry Dull has disposed of his interest in the Woodward Stock company (No. 2). Butte, Mont., and has rejoined the Rays for the rest of the season.

During the last week of The Dairy Farm at the Fourteenth Street Theatre the sudden illness of a member of the company left the role of Mary vacant, and Sadie Stringham was engaged to assume the part on very short notice. Her performance was letter perfect, after only five hours' study, and she made a decided hit in her song, "Just a Little Nigger."

Wallace Munro resigned the position of business-manager of Lewis Morrison's Frederick the Great company on Christmas day and returned to New York.

George Mosser, senior partner of the Western Amusement Company, of Chicago, is in hospital at Omaha, where he will undergo a surgical operation. His complete recovery is hoped for within a fortnight's time.

Harry Corson Clarke and his entire company were entertained last week by the Elks of Tucson, Ariz., at their new club house, which is said to be one of the handsomest in the country. At Jaurez, Mexico, Mr. and Mrs. Clarke were present at a bull fight, and a handsome scrape was given to Mr. Clarke by the torreador of the occasion.

Brandon Hurst, whose season closed suddenly, owing to the illness of Roland Reed, was immediately engaged to play the part created by the Earl of Yarmouth in Make Way for the Ladies.

Minnie Church resigned from the Huntley-Jackson company at Harrisburg, Pa., on Saturday.

Charles Hasty, of Two Merry Tramps, received a handsome Elk pin from the members of the company at San Antonio, Tex., as a birthday gift.

An Indiana Romance having closed, Ina Brooks has gone to her home in Paris, Tex., where she spent the holidays.

John Fields, Jr., of Fields and Loring, owing to the illness of Beatrice Loring, has signed with Shantytown, in which he introduces a specialty with Belle Darling, of the Darling Sisters.

Cal Stone, general passenger agent of the St. Paul & Duluth Railroad, has compiled an epic poem, "Little Willie's Christmas Dream," in celebration of the special merits of his particular trains of cars.

Eva McGinley's voice failed her at Greenfield, Ia., last week, and with Mr. McGinley she went to Omaha to recuperate.

Owing to ill health Miss B. Hollywood has retired from Francis Wilson's company.

Delamatta and Thorn have recovered judgment against Manager J. J. Jaxon, of the Park Theatre, Brooklyn, for \$210 salary due. The claimants were represented by Attorney M. Strassman.

Frank L. Callahan, musical director of the Jefferson Theatre, Portland, Me., has organized a Symphony Orchestra, composed of musicians from Maine, Boston, and New York. One of the soloists will be the English baritone, Handel Hastings. Professor Callahan is to personally conduct the orchestra, and T. J. P. Powers, formerly of Godfrey's British Guards Band, will be the business-manager. The initial performance of the orchestra will be given in Portland, Jan. 8, after which a four weeks' tour will be made.

Myra Morella, after two weeks' illness with bronchitis, at Memphis, Tenn., has gone to Florida to recuperate.

Wadsworth Harris, of Madame Modjeska's company, was the guest of Major and Mrs. Hodgins in Ottawa, Ont., last week.

Marie Wainwright withdrew from Mile. Fifi at Canton, O., last week. Lisle Leigh succeeded her.

Maude Adams' engagement at the Criterion Theatre, in The Little Minister, will begin on Jan. 9.

L. R. Stockwell has filed a petition in bankruptcy at San Francisco, with liabilities of \$10,535, and assets of \$100, claimed as exempt.

Charles P. Salisbury is ill with pneumonia at the Presbyterian Hospital in this city.

Oscar Hammerstein and W. J. Thorold are writing a comic opera to be called The Trip of the Billionaires.

Manager William T. Keogh spent the Christmas holidays at his home, Charleston, S. C.

Laura Biggar, of The Queen of Chinatown, gave a tea to two hundred guests at the New Century Theatre, Newark, N. J., on Dec. 14. The tea was served by the Chinese members of the company, and the theatre orchestra provided the music.

Jane Marbury, of Hunting for Hawkins, was taken ill with peritonitis at Dayton, O., and has returned to this city, now being convalescent.

Edward L. Bloom filed a petition in bankruptcy in this city last week with liabilities of \$22,413 and no assets.

J. J. Rosenthal's new farce, Hello Bill, will be produced on Jan. 22 at New Haven, Conn.

The General Incandescent Arc Light Company began last week a foreclosure suit against the Fifth Avenue Real Estate Company, foreclosing a mechanic's lien on the Olympia Building in this city.

Martin Bird, a law student, was put in the wrong seat at Wallacks on Christmas Day by Usher Henry N. Miller. The error discovered, Bird was troubled to move. Subsequently he fell upon Miller and smote him several times. A policeman gathered in the combatants and marched them to a station house, but the usher declined to make complaint.

Horace G. De Bank and Katherine Louise Elm, chorus members of the Wilbur Opera company, were married on the stage of the Baker Theatre, Rochester, N. Y., on Dec. 27.

Jay C. Taylor has joined the Andrews Opera company.

You all know the fellow that plays the Dutchman.



## IN OTHER CITIES.

## SAN FRANCISCO.

Ernest Hastings and Laura Crews were welcomed back to the Alcazar 18. The play was Dr. Bill. It went better than anything I have seen at the Farwell Theatre. In many months Hastings in the title role was at his best. He was vivacious, yet graceful, and quite at ease. He was the recipient of a multitude of floral offerings. Laura Crews, too, was excellent as the kangaroo girl. She received a deserved ovation and some flowers. Marie Howe made a capital Mrs. Horton. The other parts were adequately taken by members of the co. Chimmie Fadden 25-30. Frederick Ward's second week at the Columbia proved even more successful than the first. The plays presented were *Virginius*, *The Lion's Mouth*, *The Merchant of Venice*, *Romeo and Juliet*, and *Richard III*. Ward's best performance was his *Shylock*. Next to his *King Lear*, which is very fine, it is the best thing he does. He was best in the scene with Tubal, where in the frenzy of a father robbed of his daughter he rose to great dramatic heights. Mrs. Bruce was best in the part of *Virginius*. Her husband, Mr. Bruce, was very fine as *Romeo* in *The Merchant of Venice*. The *Christian* 25-30. Fanchon Campbell, an erstwhile favorite of the Frawley co., will appear as *Polly Love*.

The Christmas spectacle at the Tivoli, Little Bo-Peep, opened 23 to a crowded house. It is of the usual order of extravaganzas. Anna Lichter looked and sang charmingly in the role of the shepherdess. The fun making was done by Ferris Hartman, Alf C. Wheeler, and William Schuster. The piece will run through the holidays.

The Frawley co. took a week's rest, and The Hot-Tot Co. in *Diary* occupied the boards at the California. Its rag time revues drew large audiences. The Frawley co. will reappear 25 in *Cumberland '61*.

Strauss' *Die Fledermaus* played to good business at Morosini's Grand week 18-24. David Henderson's *Sinbad* will be the Christmas spectacle. It opens 25 matinee.

The Black Patti's Troubadours opened a two weeks' engagement at the Alhambra 18. Excellent business was done. The principals were the Black Patti herself and Al. F. Watts, who superseded Ernest Hogan, and made just as good an impression.

Natalie de Angelis, a granddaughter of Johnny and daughter of Jefferson of that ilk, is about to make her debut. She will appear at the Alcazar in a small part. She has resided here for some years with her mother and grandmother. She is young, graceful, and has already shown signs of ability. FRED S. MYRTLE.

## MILWAUKEE.

The Two Orphans was presented at the Academy Dec. 25 to 30. G. and the Thunbours, an older, another artistic success to an already long list. Stage-Director Paulding displayed his usual skill and good taste in staging the piece, which was supplied with the most elaborate and complete scenery and costumes. The chief honors of the production fell to Julia Blane as La-Frochard, Gertrude Roman as Louise, Eva Taylor as Henriette, Frederick Paulding as Pierre, John M. Sainpaul as Jacques, and Edgar as Pierre. The principals were the Black Patti herself and Al. F. Watts, who superseded Ernest Hogan, and made just as good an impression.

The attraction at the Alhambra for Christmas week was Clifford and Ruth in their musical farce, entitled *Courted into a Large Audience*. The production, an opening performance 24, and gave every indication of satisfaction and enjoyment. Billy Clifford and Maud Ruth were admirably suited to the leading roles, and contributed taking specialties, and the following entertainers were roundly applauded: Oscar Dane, John Price, Nellie V. Nichols, and Howard Lang. The musical numbers were ably rendered, and the chorus sang exceptionally well. A Milk White Flag Dec. 31. A Black Sheep drew a crowded house at the Bijou 24, and though the comedy has been seen here several times, it was received with favor, and aroused much laughter and applause. William Devere created most of the amusement as Goodfellow Gunning. George W. Allen was seen to advantage as Hot Stuff. Incidentals specialties were given by several members of the co., and the performance was decidedly satisfactory. A Young Wife 31-4.

Madame Sans Gene was repeated by the German Stock co. at the Pabst Theatre 25 to a packed house, and the piece was given a finished and richly staged production. Hans Krich secured heavily in the title role. A double bill will be given 27, consisting of *The Silent Watch*, a one-act farce, and *Der Goldene Kaffee*, a new play by Richard S. Kowronnek. The bill for New Year's Eve will be *Der Mann im Mond*.

Florence Stanley was specially engaged by Manager Thunbours to play the Countess de Lillieres in *The Two Orphans* 25-31.

At the Davidson Theatre Henry Miller in *The Only Way* 24-30. Maud Adams 1-4. The Garrick Club, of this city, played *Richelieu* at the Davidson 29 before a large audience, and gave a performance worthy of much praise. The production was under the direction of Prof. H. B. Aldrich, whose interpretation of the title-role was dignified and impressive. The members of the club furnished able support, and the staging and costuming of the piece fully met the requirements. The success of this organization reflects great credit upon Professor Aldrich, under whose skillful guidance the club has prospered for several seasons. CLAUDE L. N. NORRIS.

## ST. PAUL.

Tim Murphy and his excellent co. presented *The Carpenters* at the Metropolitan Opera House 21-23. Mr. Murphy made a very favorable impression in the play on its first presentation at this house last season. The present engagement of Mr. Murphy's popularity with St. Paul theatregoers, and he was warmly welcomed by large and enthusiastic audiences at each performance. His *McVitie* farce, *Governor of Mississippi*, is a quality yet natural portrayal, and deserving of high praise. A. L. Lipman as Bob Willis, the villain, proved himself equal to the requirements of the role. Mr. Lipman is an old favorite with St. Paul audiences. Dorothy Sherrod is pretty and charming in the role of Nellie Crane. Charlotte Lambert makes a winsome Widow Fairburn. Mathilde Welling is a handsome Lucy Linford. Griffith Evans was strong and forceful as Major Reynolds. James Massey did excellent work as Roy Fairburn. Oliver J. Griffin, Joe Fitzpatrick, Robert Gage, John Hinton, Edward Kingley, and others in the cast play their parts well. *Phroso* was presented 24-30. The Little Midway 1-6. Humpty Dumpty (return engagement) Dec. 31.

Vaudville holds the boards at the Grand 24-30. Caron and Herbert do some wonderful acrobatic feats, and are seen in novel and humorous pantomime to excellent advantage. McVitie and Conway do a very taking act. The Cosmopolitan Trio have excellent voices. Harry Thompson is a good mimic, and his imitations were heartily applauded. Conroy and McDonald do a rattling Irish turn. Janet McVitie and Evie Stetson in splendid costumes, won pronounced favor in their topical songs and dialect imitations. The Wartburg Brothers do some remarkable juggling acts and clever stunts. Edna Westcott is suffering from an accident which prevented her appearing with the co. She is quite ill and unable to fill the engagement. A Day and a Night 31-4.

A concert will be given at the People's Church 26 by the London Glee Singers. The Yale Glee and Banjo Clubs will be heard at the church 27. GEORGE H. COLGRAVE.

## KANSAS CITY.

Willie Collier is one of the most popular comedians who has ever appeared here, and the lively comedy, Mr. Smooth, written and produced by him, scored one of the hits of the season at the Coates Opera House Dec. 25-30 before a large audience. Mr. Smooth is one of the most affable of liars, and the play keeps every one in trouble over his lies. The supporting co. was excellent, being, in fact, the best Mr. Collier has ever brought here. Louise Allen Collier is very charming as the Chicago girl Helen Reimer. In an old maid character part was intensely amusing. John F. Ward in an old man part was thoroughly good, and Thomas Evans as the bookmaker was capital. The rest of the cast also met with favor. Edna Westcott delighted a big audience at the Coates 26. A Colonial Girl 4-6. Jack and the Beanstalk was the bill at the Grand Opera House 25-30. In Old Kentucky 30.

The Woodward Stock co. at the Auditorium made a splendid impression in *The District Attorney* 24-30. Wright Huntington, the new leading man, made an excellent impression. George Farnen, the other new member of the co., played *Pikeno*, the convict, with decided strength. Wilson Enos as the corrupt Matthew Brainard was finely cast, and James Fulton as the ward heeler was also good. Inez Macaulay as Helen Knight played this serious part in excellent taste, and the other members of the co. all appeared in the minor parts to good advantage. Elaborate settings were used for the third and fourth acts, and the engagement was witnessed by crowded houses at each performance. Two Much Johnson 31-4.

Heinrich Meyn will be the soloist at the Third Symphony Concert at the Auditorium 29. FRANK B. WILCOX.

## DENVER.

A Stranger in New York played to very good business at the Taber Dec. 17-23, and the farce was better handled, and went with greater vim and go than upon the occasion of its presentation here. Paul F. Nicholson as the Stranger gave a capital performance. His nonchalance and naturalness were most commendable. Sydney Grant and Miss Norton introduced a very neat and pleasing specialty. Mr. Grant's

imitations being very clever. Charles Hooker and Mabelle Davis caused the audience with their fine dancing, and George Tallman sang well. Harry Rogers, Tom Martin, Sadie Kirby, and Charlotte Stalle all contributed their share of the fun in a most acceptable manner. In Old Kentucky will be the bill Christmas week.

A Romance of Coon Hollow proved a drawing attraction at the Denver 17-23. Lydia Dickson, a pretty and handsome ingenue, was the feature of the production, and was decidedly successful in the role she essayed.

The Family Concert, given by the Broadway School of Acting after 19, was a most delightful affair, and of a high order of merit.

The Christian played at the Broadway 10-22. F. E. CARSTAPHEN.

## LOUISVILLE.

Macaulay's was closed week Dec. 18-23, except the 21st, when Julie Rive-King gave two piano recitals that were enjoyed by good houses. Keller opened Christmas for the week, drawing satisfactory business.

The Avenue Theatre had a banner week 24-30, with *On the Stroke of Twelve*. The play is highly sensational, and every advantage was taken of the scenic possibilities in its presentation. Through the Breakers 31-6.

The offering of the Moffett Stock co. at the Temple Theatre 25-30 was *The Pulse of Chinatown*, all of the members of the co. were well cast. J. M. Murphy, Robert McWade, Jr., and Jessamine Rodgers especially so. Business large.

Thos. Becker, at one time leader of the orchestra at Macaulay's, succeeds Karl Schmidt as director of the Liederkreis Society.

Edward Stewart, the May Musical Festival Impresario, spent several days here with the Executive Committee, discussing plans for that event. He paid a high tribute to C. H. Shackleton, the deceased director of the May Festival Chorus, and expressed pleasure at the selection of Osborne McConathy as his successor.

Manager James B. Camp is arranging the preliminaries for the season of Summer opera that he will give at the Auditorium in 1930. Subscription books will soon be open, and it is believed a large guaranteed fund will be realized. Encouraged at the success of last season, Manager Camp and his associates promise the Louisville people high-class principal singers, a large orchestra, and several novelties in the way of Summer opera productions.

CHARLES D. CLARKE.

## NEW ORLEANS.

For Christmas week the attendance at the several theatres has been remarkably large, which bespeaks the prosperous condition of this city and the desire for amusement.

The Baldwin-McVitie Stock co. continues successfully at the Grand Opera House, and presented *The Lights of London* to crowded houses 24-30. Esther Lyons and William Farnum, the leading people, always give excellent value for the money. There is no exception to the rule. *The Shadows of a Great City* 31.

Rancho Walsh and Melbourne MacDowell appeared at the Taber 24, and presented during the week *La Tosca*, *Fedora*, and *Cleopatra*. *Mistakes Will Happen* 31-4.

Hotel Topsy Turvy opened at the Crescent 24 for a week, and this laughing success, which is one of the best of its kind seen here this season, made a decided hit, and was a good drawing card. Who is Who 31-6.

At the French Opera House we have *Man'sville* 24-30. *La Poudre* 25-30. *La Juive* 26-30, with M. Gaudier as Eleazar and Mlle. Clement as Rachel. *La Traviata* 28, with M. Bonnard and Madame De Montau as the principals, was a good performance. All of the productions made good impressions, and were well attended.

Madame Picary, of the Charley Opera co., arrived in New York 25, and is due here 27. She will make her debut in *The Huguenots*, and much is expected of her. *Salambo* will be put on shortly. J. MARSHALL QUINTERO.

## NEWARK.

Sporting Life was the Christmas offering at the Newark, and in both quantity and quality was of the best. The scenic equipment was unusually elaborate, while the large cast, headed by Edith Foster Olin and Joseph Kilgour, gave a capital performance. James K. Blackett 1-6.

Manager Hyams at the Empire pleased his patrons thoroughly 25-30. He offered Ward and Vokes in the liveliest kind of a farce, *The Floorwalkers*, has not a dull moment in it. The specialties received much applause. *The Reiman Show* 1-6.

The Columbia Stock co. presented *Prize* 25-30, when they produced *The County Fair*. Neil Burdette played his old part of Abigail Price, and gave his usual inimitable portrayal of the old maid. Frank Richardson contributed some good character acting as Chris. Robert Neil handled the part of Selon Hammer head very creditably. Virginia Jackson made a rollicking and frisky Taggs. Coulter Brinker and Una Abell were a good looking pair of lovers. Joe Treen as the tramp and jockey was cordially welcomed. The race scene was enthusiastically applauded. *Blue Jeans* 1-6.

In *Paradise*, as presented at the New Century 25-30, proved agreeable to every aspect. Flora Fairchild did excellent work, and the rest of the co. is very good. Robert H. Mantell 1-6.

Lucille Flaven, formerly a favorite member of the Columbia Stock co., was an interested spectator there 22.

This locality has recovered from the stagnation which always precedes Dec. 25. At all the houses the receipts for Christmas were large. C. Z. KENT.

## MONTREAL.

The *Servants of Satan* opened Dec. 25 at the Academy to good business, and at night played to a packed house. Outside of the comedy element, which is very forceful, the play presents all the salient features of the novel, and contains one or two really powerful scenes. Charles Keckler as the villain, is a perfect little to be desired. It showed careful study, and was unexcelled by anything to which there is considerable temptation. Mary Dodd as Lady Sibyl gave a good performance, and her third act, especially strong and deserving of praise. The rest of the cast did creditable work. *Hearts of Oak* 1-6.

*Round the World in Eighty Days* makes a very acceptable Christmas offering. The scenic spectacle on such short notice reflects great credit on the management. On Lucia Henderson as Phileas Fogg, J. J. McGuire as John Arrchibald, and Frank Nelson as Passepartout, such an elaborate scenic spectacle was also done by a newcomer, Franklyn Hill, as the detective. The female element is not very prominent in the play. Helen Ryan looked very charming in the Oriental costume of the *Hindoo Widow*, and she, with Miss Buckingham and Miss Schewell, made the most of their small opportunities. Deaves' Marionettes headed the vaudeville bill. Goodnight, Little Elsie Bryan. *Arizona* will be the New Year's attraction at Her Majesty's.

The American Beauties Burlesque co. is playing to big business at the Royal. W. A. TREMAYNE.

## JERSEY CITY.

Make Way for the Ladies was the holiday bill at the Academy of Music Dec. 25-30. Louis Mann and Clara Lipman in *The Girl in the Barracks* 1-6. Because She Loved Him 8-13.

Theodore Babcock opened at the Bijou Theatre 25-30 in the new English melodrama, *Man's Enemy*, and gave satisfaction to good business. The play is a strong one. The balance of the work, being very exciting. Mr. Babcock in the leads was strong, and proved himself a capable actor. He was easy and very much at home in the part. Duncan Preston was a polished villain, and he was well aided by Dorothy Rosemore, who played the part of an adventuress in an excellent manner. The comedy parts were well taken care of by Agnes Carlton and Herman Hirschberg. Others worthy of mention in the cast are: John A. Hinton, Thod Shone, Little Elsie Bryan, T. C. Hamilton, and Cella Clay. The play is well staged, the scenery being exceedingly good. *The Servants of Satan* 1-6. Joseph Murphy 8-13.

Business 18-23. Academy, fair; Bijou, good; Bon Ton, excellent.

William Bricker, of the Standard Opera co., and his brother George, were welcome callers here 24, and spent a most enjoyable evening at the guests of John F. Langlois, of the Academy of Music.

Holiday business at the local theatres was very big, the orchestras being moved upon the stage to accommodate patrons. WALTER C. SMITH.

## COLUMBUS.

The Heart of Maryland did a splendid business at the Southern Dec. 25, 26. The cast is a capable one, and the scenic accessories are elaborate. Herbert Rostwick did splendid work as Colonel Thorpe. Alma Kruger in the title role was very good. Maude Adams 27, 28, 30. *Phroso* 29, 30. *Man's Enemy* 1, 2. *The White Heather* 3-5. Make Way for the Ladies 6. The Royal Box 8, 9.

The Night Before Christmas, Hal Reid's new play, drew well, and is an excellent play and splendidly interpreted. The action takes place in Central Ohio, and the last act occurs in this city. During the first performance here two of the characters witnessed the production—namely, Governor Bushnell and Warden



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## THE ELKS.

San Jose, Cal., Lodge, No. 522, was instituted Dec. 11, with 159 members. The work was performed by San Francisco Lodge, No. 3.

All the Elk Lodges in Iowa and the Omaha Lodge have been invited to attend the installation of the Council Bluffs, Ia., Lodge on Dec. 27.

The Winston, N. C., Lodge will give a Christmas dinner and tree to the poor of the town on Dec. 26.

You all know the fellow that plays the Dutchman.



## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.**—O'BRIEN'S OPERA HOUSE (R. S. Douglas, manager): Mabel Paige co. had large business Dec. 11-13. Matthews and Bulger in *By the Sea* waves crowded the house and pleased 14. Jefferson De Angelis and a strong co. In *The Jolly Musketier* to R. O. O. 15; performance excellent. The Heart of Chicago gave satisfaction to immense business 23. Circle Josh Sprucey 30. Hotel Topsy Turvy Jan. 4. The Little Minister 5. Myrtle and Harder co. 8-13. —AUDITORIUM (Ben S. Theiss, manager): Russell's Comedians announced a fair audience 14. Landhardi Opera co. drew well 15-20 in notably good performances of Carmen, The Barber of Seville, Il Trovatore, and Lucia di Lammermoor. Protapapa's Vanderville co. 28, 29.

**MONTGOMERY.**—MCDONALD'S THEATRE (G. F. McDonald, manager): Russell's Comedians to small audience Dec. 21. Circle Josh Sprucey 27. —MONTGOMERY THEATRE (S. E. Hirschner and Brother, managers): A large and pleased audience greeted Jefferson De Angelis in *The Jolly Musketier* 18. Henshaw and Ten Brock in *Dodge's Trip to New York* to fair business 21. Montgomery Dramatic Club in *Emeralda* 23. The Heart of Chicago 27. The Little Minister 28.

**MOBILE.**—THEATRE (J. Tannebaum, manager): Klumt-Hearn co. Dec. 18-20 to good business. Plays presented: *Pawn Ticket No. 210*, *Held by the Enemy*, *Mr. Barnes of New York*, and *The Commodore*. —BARRETT'S THEATRE (J. Barrett, manager): *Barrett's Minstrels* gave a satisfactory performance 18. Henshaw and Ten Brock in *Dodge's Trip to New York* to fair business 21. Montgomery Dramatic Club in *Emeralda* 23. The Heart of Chicago 27. The Little Minister 28.

**SELMA.**—ACADEMY OF MUSIC (Rees and Long, managers): Louise Brechany Opera and Concert co. Dec. 21. Disappointed audience. Russell's Comedians 23. Circle Josh Sprucey 28. The Little Minister 27. Protapapa's Vanderville co. 1. Hotel Topsy Turvy 3.

**SHEFFIELD.**—OPERA HOUSE (Ashe and Coleman, managers): Russell's Comedians to good business 18. Life for Life, Jane and Peck's Bad Boy, A Country Visitor 14; fair business. Alva Heywood 5.

**TUSCALOOSA.**—ACADEMY OF MUSIC (John T. Cochran, manager): The Heart of Chicago Dec. 20; packed house; play much liked. Circle Josh Sprucey 2.

**DECATUR.**—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Dark.

## ARIZONA.

**PHOENIX.**—PATTON OPERA HOUSE (E. M. Dorris, manager): James-Kidder-Hanford co. in *The Rivals* Dec. 25; fair business. The Spider and the Fly 1. Duncan Clarke's Minstrels 4. Black Crook 27. —ITEM: E. M. Dorris purchased S. E. Patton's interest in the Patton Grand, and will take the management of the house, making many improvements. —In the second act of *The Rivals* 22 Kathryn Kidder faltered, but speedily revived and went on with her work, causing no interruption in the play.

**TUCSON.**—OPERA HOUSE (A. Y. Grossetta, manager): Gorton's Minstrels to fair business Dec. 18; performance good. James-Kidder-Hanford co. in *The School for Scandal* and *Macbeth* 21; good business; performance very to fair business. The Spider and the Fly 27. Griffith, hypnotist, 8-13.

## ARKANSAS.

**LITTLE ROCK.**—CAPITOL THEATRE (R. S. Hamilton, manager): Manhattan Stock co. Dec. 18-23. The Chain of Love, The Old Inventor, Below Zero, and Cinderella; fair houses; performance fair. The Amazons (local) 25. Pearson Stock co. 28-30.

**HELENA.**—GRAND OPERA HOUSE (Newman and Thomas, managers): The Real Widow Dec. 19; good business; fair performance; the Dougherty Sisters were applause for their specialties. Andrews Opera co. 1, 2. A Child of the South 11.

**PORT SMITH.**—TILES THEATRE (George Tiles, manager): Myrtle and Harder co. Dec. 23; excellent performance; light house. Pearson co. 25-27.

## CALIFORNIA.

**OAKLAND.**—MCDONOUGH THEATRE (Gothic and Co., managers): *Queen of Sheba* Dec. 18; good business; as Tommy Nolan, the bad boy, George Planted made a decided hit. All Rats 24-30. The construction of a new theatre in this city is to begin at once. A two years' lease of the house has already been secured by Walter Moreno, who will conduct it as a popular price theatre. He will give a first-class show.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): My Friend from India, with L. R. Stockwell in the title-role, drew excellently 21-23. The comedian, who is a prime favorite here, was warmly received. James-Kidder-Hanford co. 25-30. In *The Rivals*—MOROSOFF'S BURBANK THEATRE (Olivier Morosoff, manager): Nance O'Neil continued to please good house 11-23, appearing in *Oliver Twist* and *Camille* and *Macbeth* 24.

**SAN JOSE.**—VICTORY THEATRE (Charles P. Hall, manager): Black Patti Troubadours Dec. 18; fair house; performance satisfactory. Route-Santley co. 17-20; fair business.—AUDITORIUM THEATRE (Charles P. Hall, manager): Richard and Frisbie's Minstrels 21. Jules Grant Opera co. 24-30.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, manager): My Friend from India Dec. 23. Black Patti's Troubadours 1. James-Kidder-Hanford co. 4. Jules Grant Opera co. 8-13.

**REVERSHIDE.**—LORING OPERA HOUSE (F. A. Miller, manager): L. R. Stockwell presented My Friend from India Dec. 20 to fair house; performance good. James-Kidder-Hanford 2.

**SAN BERNARDINO.**—OPERA HOUSE (Martha Klumt, manager): Dally Stock co. closed a week's engagement 18; fair business. My Friend from India 19; fair house.

## COLORADO.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): Denver University Glee Club Dec. 20; small business; appreciative audience. Pudd'nhead Wilson 20. A Trip to Chinatown 6.

**ASPEN.**—WHEELER OPERA HOUSE (Billy Van, manager): Jefferson Comedy co. in *Rip Van Winkle* Dec. 18; excellent performance; fair business. Mile. Pils 28. A Stranger in New York 28.

**PUEBLO.**—GRAND OPERA HOUSE (H. F. Sharpless, manager): In *Old Kentucky* Dec. 19; S. R. O.; good co. The Spider and the Fly 20 to crowded house.

**COLORADO SPRINGS.**—GRAND OPERA HOUSE (A. K. Wye, manager): The Telephone Girl Dec. 23; packed house; performance good.

**OURAY.**—WRIGHT'S OPERA HOUSE (Dave Frazer, manager): McCarthy's Minstrels 15.

## CONNECTICUT.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): Louis Mann and Clara Lipman offered *The Girl in the Barracks* Dec. 25, 26, to large and pleased audiences; the play seemed to be especially adapted to those seeking a pleasant holiday diversion, and its funny and ridiculous situations caused continuous laughter. Clara Lipman, whose ability to play *Pauline* in *Macbeth* has long been established, was most effective, while Louis Mann as Le Hardy was decidedly clever despite the fact that he spoke French with a German accent. Joseph Stone was capital as Paul Roland, and the rest of the cast was well cast. Tull Gate Inn, a play dealing with colonial days, was given before a small audience 27; the cast was capable, the mounting and costumes correct, and the acting play effective. The proceeds will be given to the Lawton Fund. Wilbur Opera co. 1-4. Paderewski 11. Symphony Concert 15.—NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): *The Sorrows of Satan* to large receipts 22, 23; the play, which is intensely interesting, was in the hands of capable people, and excellently presented. Charles Kent in the title-role proved himself an actor of rare refinement and ability; his quiet manner, his repose and intelligent reading of his lines stamp him as an artist. Emily Dodd and Marie Corda were most acceptable in their roles. On Land and Sea 25, 26, to business house; excellent and scenic effects first-class. Have You Seen Smith to large business 27. Hurly Hurly 28-30. A Temperance Town 1-3. Man's Enemy 4-6.—ITEM: Mrs. Charles Kent (Elaine Barry) spent 22-23 with her husband at the Tontine. Both Mr. and Mrs. Kent were the recipients of much attention from their friends here. It is Mrs. Kent's plan to enter vanderbilt again, as she has had several satisfying offers.—Clara Lipman and Louis Mann were entertained after play 25.

**HARTFORD.**—PARSONS' THEATRE (H. C. Parsons, manager): Jeffries-Sharkey biograph pictures Dec. 21-23. Large audiences. William Morris and Frances Drake in *The Adventure of the Red Unicorn* were finely supported and gave two meritorious performances to large and delighted audiences 24. A crowded house greeted Louis Mann and Clara Lipman in *The Girl in the Barracks* 27; they succeeded in drawing many audible smiles, and the rest of the cast came in for a good share of the applause. West's Minstrels 28. Round New York in Eighty Minutes 29. Cumberland 30. Man's Enemy 1. Little Red Riding Hood 3, 4. The Ackerstrom 5, 6.

Toll Gate Inn 8. The Man in the Moon 10, 11. Viola Allen 12, 13.—HARTFORD OPERA HOUSE (Jen. Morris and Grace, managers): *Black Swan* co. 21-24 gave a pleasing performance to large audiences. Hurly Hurly to S. R. O. 25; the bill was an unusually good one. Quo Vadis was well patronized 28, 29. Tammany Tigers 25-31. On the Lawrence River 1. For Fair Virginia 2, 3. The Utopians 4-6.—AUDITORIUM: Carpenter, hypnotist, 25-30 to satisfactory business.

**BRIDGEPORT.**—SMITH'S THEATRE (Edward C. Smith, manager): *The Sleeping City* Dec. 21-23 was a typical Seemann production. Tammany Tigers packed 'em to the doors 25 and did well 28, 29. The performance was remarkably lively. The Real Widow Dec. 25-30. Have You Seen Smith 1-3. Under the Dome 4-6.—PARK CITY THEATRE (G. B. Bunnell, manager): Walter L. Rowland, manager; The Sorrows of Satan had a good house Dec. 21 and was entirely satisfactory. The Wilbur-Kerwin Opera co. opened for a week 25, presenting *The Two Vagabonds*, *Said Pasha*, *The Queen's Lace Handkerchief*, *Fra Diavolo*, *The Chimes of Normandy*, *Camille*, *The Grand Duchess*, *La Macchiette*, *Cavalleria Rusticana*, *The Bohemian Girl*, and *The Pirates of Morocco*. The business was good and the entire feature entertainment. Way Down East 1-3. A Temperance Town 4-6. The Man in the Moon 15. Way Down East 18. Adeline 19. W. F. HOPKINS.

**MIDDLETOWN.**—THE MIDDLESEX (Henry Engel, manager): *Wicked London* Dec. 25; large audience. Messrs. Rutledge, Mordant, and Kearney, and Carrie Sanford and Dix Sawyer, all packed house. The co. having an open date, were generously offered to give a benefit 27 for the Dixon family, whose three children were burned to death 28. Manager Engel contributed the theatre and employees, packed house. The Sorrows of Satan 29. The Man in the Moon 30. McDONOUGH THEATRE (W. J. Berrie, manager): Robin Hood, Jr., Burlesquers to a large audience Dec. 25. Zola co. 4-5. Myrtle McCarthy 6-10.

**NORWICH.**—BROADWAY THEATRE (Mrs. W. S. Wood in the lead, played to fairly good business Dec. 18-23; the size of the audiences was somewhat reduced by the Christmas shopping. Plays produced: *On the Streets*, *La Macchiette*, *Cavalleria Rusticana*, *The Bohemian Girl*, and *Adrift in a Great City*. Mr. Wood is still a good exponent of boys' parts, the plays were all nicely mounted, and the supporting cast adequate. Toll Gate Inn Dec. 19. Moving Pictures 20, 21. Vito Smith Left Home 3.

**WATERBURY.**—POLI'S THEATRE (Jean Jacques, manager): *Howe's Moving Pictures* filled the house with pleased audiences Dec. 22, 23. West's Minstrels gave two performances 25; crowded house. Hurly Hurly Dec. 27. The Girl in the Barracks 28.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Wine, Women and Song presented a good vanderbilt entertainment to large audience Dec. 22. The Real Widow Dec. 25-27 to big business. The Stan of Life 28-30.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): *Roger's Ten Nights in a Barroom* Dec. 25; big business; fair co.; closed here. Chantilly Dec. 26. The Girl in the Barracks 27. The Real Widow Dec. 28.—UNION THEATRE (Volkmann Brothers, managers): *The Real Widow* Dec. 20; fair house; good performance. Jewitt 23; small business; fair co. Hurly Hurly Dec. 25; good house; performance good. The Stan of Life 5.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): *Waite's Stock* co. opened for a week Dec. 25 and turned people away; business continues good. The Girl in the Barracks 26. The Real Widow Dec. 27. The Stan of Life 28. The Girl in the Barracks 29. The Real Widow Dec. 30.

**WINDST.**—OPERA HOUSE (J. E. Spaulding, manager): Joseph Murphy in *The Kerry Gow* Dec. 18; fair business. Skipped by the Light of the Moon 19 to small business; performance well received. Jewitt, magician, 21. Small business. The Nights 22. Barroom 23; performance and business poor. West's Minstrels 27 to the largest house of the season; performance excellent. Shantytown 28. Robin Hood, Jr. 29.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, manager): Joseph Murphy in *The Kerry Gow* Dec. 21; fair attendance. Culhane, Chase and Weston's Minstrels pleased a packed house 25. St. Felix Sisters, India Dec. 27; extra Ledger Grandstand. The Girl in the Barracks 28. The Real Widow Dec. 29. Toll Gate Inn 30. The Chain of Love 1-3. Hearts of the Blue Ridge 4. Under the Dome 5.

**STANFORD.**—GRAND OPERA HOUSE (J. M. Hoyt, manager): *The Real Widow* Dec. 21. The Girl in the Barracks 22. The Real Widow Dec. 23. The Girl in the Barracks 24. The Real Widow Dec. 25. The Girl in the Barracks 26. The Real Widow Dec. 27. The Girl in the Barracks 28. The Real Widow Dec. 29. The Girl in the Barracks 30. The Real Widow Dec. 31.

**SOUTH NORWALK.**—HOYT'S THEATRE (J. M. Hoyt, manager): *The Real Widow* Dec. 21; good business; good performance.

**BRISTOL.**—OPERA HOUSE (W. R. Michael, manager): *Leona* Dec. 21-25 played to small houses; performance good. Professor Carpenter 22.

## FLORIDA.

**PENSACOLA.**—OPERA HOUSE (J. M. Cox, manager): Spooner Dramatic co. Dec. 18-23 in *The Pearl* and *Macbeth*. The Girl in the Barracks 24. A Trip to Chinatown 25. The Girl in the Barracks 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

## GEORGIA.

**ATLANTA.**—GRAND: Landhardi Italian Grand Opera co. opened in Rigoletto Dec. 21, followed by *Carmen* 22, and *Il Trovatore* 23; this co. is the best seen here in many years, and was highly enjoyed by good houses. Jefferson De Angelis 24, 25. In *The Rivals* 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

**SAVANNAH.**—THEATRE (Sidney H. Wells, manager): *Pauline* Dec. 18-23; fair performance. The Girl in the Barracks 24. The Girl in the Barracks 25. The Girl in the Barracks 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

**BRUNSWICK.**—NEW OPERA HOUSE (E. D. Wolfe, manager): Henshaw and Ten Brock Dec. 18 in *Dodge's Trip to New York*; good business; pleased house. Mr. Plaster of Paris co. 21; slim audience; fair performance. The Girl in the Barracks 22. All a week 23 in *La Macchiette* and *Said Pasha*; good receipts; performance excellent.

**MACON.**—ACADEMY OF MUSIC (Henry Horna, manager): Boone-Yaki co. Dec. 21, 22; good business. Landhardi Italian Opera co. Dec. 23 in *Rigoletto*, and *Il Trovatore* to pleasant audiences. Jefferson De Angelis 27. The Little Minister 28. Zana 1.

**COLUMBUS.**—SPRINGER OPERA HOUSE (Springer Brothers, managers): Henshaw and Ten Brock in *Dodge's Trip to New York* Dec. 20; good business; pleasing performance. Mabel Paige co. 25-30.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, manager): Noble Dramatic co. Dec. 28-30.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): A Yentime Yentime Dec. 21 did good business, and seemed to please. Because She Loved Him 25. The Nominies 26; fair business; performance excellent. Young's Minstrels 29, 30. Matthews and Bulger 31. His Better Half 1. A Pair of Black Eyes 3. On the Wabash 7. The King of the Opium Ring 21. The Cherry Pickers 14. Bert Co. 15. The Girl in the Barracks 16. The Girl in the Barracks 17. The Girl in the Barracks 18. The Girl in the Barracks 19. The Girl in the Barracks 20. The Girl in the Barracks 21. The Girl in the Barracks 22. The Girl in the Barracks 23. The Girl in the Barracks 24. The Girl in the Barracks 25. The Girl in the Barracks 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

**ALTON.**—TEMPLE THEATRE (W. M. Savage, manager): *The King of the Opium Ring* Dec. 18; light business. The Girl in the Barracks 19. The Girl in the Barracks 20. The Girl in the Barracks 21. The Girl in the Barracks 22. The Girl in the Barracks 23. The Girl in the Barracks 24. The Girl in the Barracks 25. The Girl in the Barracks 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): *The King of the Opium Ring* Dec. 18; light business. The Girl in the Barracks 19. The Girl in the Barracks 20. The Girl in the Barracks 21. The Girl in the Barracks 22. The Girl in the Barracks 23. The Girl in the Barracks 24. The Girl in the Barracks 25. The Girl in the Barracks 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Himmelstein's Imperial Stock co. closed a fair week Dec. 23, having presented *Eagle's Nest*, in the heart of the storm. Driven from home, Northern Lights, and An American. The King of the Opium Ring 25. Hogan's Alley 6. Bell and Wood's co. 8. On the Wabash 11. The Cherry Pickers 13.

**PARIS.**—SHOAF'S NEW OPERA HOUSE (L. A. G. Shoaf, manager): James B. Mackie in *Griffin* Dec. 20; fair business. A Pair of Black Eyes was the Christmas attraction to excellent business. Betts and Loeve were well supported. On the Wabash 2. Two Married Men 8. Harrison J. Wolfe 15. Vanity Fair 19.

**GALESBURG.**—AUDITORIUM (Chamberlain, Kindt and Co., managers): *Renfrow's Pathfinders* Dec. 18-23 did fairly well, presenting *The Middleman*, *The Devil's Gold Mine*, *St. Valentine's Day*, *Below Zero*, *Madame*, and *East Lynne*. Vanity Fair 25; matinee fair business, evening good; performance well received. Because She Loved Him 30. 28. Hunting for Hawkins 29. His Better Half 30.

**LEWISTON.**—READLIE'S OPERA HOUSE (Randall and Co., managers): *The King of the Opium Ring* Dec. 18-23 in repertoire, presenting *Rudolph the Cripple*, *The Irishman's Home*, *Serpent and Dove*, *Ten Nights in a Barroom*, *The Inventor*, and *Knock Around*. Sallibury, character comedian, Dec. 29. A Pair of Black Eyes 2. Countess 400 4.

**DECATUR.**—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Al G. Field's Minstrels Dec. 18 presented some high class specialties. Everhart, the Faust Family, and Harry Keyes deserve mention. The Girl in the Barracks 20. The Girl in the Barracks 21. The Girl in the Barracks 22. The Girl in the Barracks 23. The Girl in the Barracks 24. The Girl in the Barracks 25. The Girl in the Barracks 26. The Girl in the Barracks 27. The Girl in the Barracks 28. The Girl in the Barracks 29. The Girl in the Barracks 30. The Girl in the Barracks 31.

**LINCOLN.**—BROADWAY THEATRE (Consett and Foley, managers): *The King of the Opium Ring* Dec. 18-23; large house. With the exception of a few clever specialties the performance was poor. Two Jolly Hovers 25 played a fair house. Countess 400 22. Go-Won-Go Mohawk 1.

**LA SALLE.**—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): *His Better Half* Dec. 24; large house. With the exception of a few clever specialties the performance was poor. Two Jolly Hovers 25 played a fair house. Countess 400 22. Go-Won-Go Mohawk 1.

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## **PRAISED BY THE PRESS.**

Newspapers Throughout the Country Compliment the Christmas Mirror.

EXPECTATION MORE THAN REALIZED.

Baltimore American, Dec. 24.

The Christmas New York Dramatic Mirror has set such a high standard in its annual issue that expectations are usually high. This year the expectations raised are more than realized. It is a number bristling with good things from cover to cover—stories, poems, essays, recollections, illustrations and finely executed portraits. Among the contributors are Rose Eyring, Oliver Herford, Augusta R. Kidder, Kate Masterson, Wilfred North, Stephen Fiske, John Ernest McCann, M. H. Rosenfeld, James O'Neill, Mrs. William Winter, Robert Stodart, Percival Pollard, Leon Mend, Charles H. Day, Howard Paul, and Robert Gilbert Welsh. Among the illustrators are Walter Burridge, Ernest Haskell, Oliver Herford, Mostyn Kelly, Gray Parker, Henry Mayer, C. de Fornaro, Frank E. Gates, Aspell, and Higby. An innovation is made in connecting the regular weekly issue with the holiday number. The whole makes a handsome holiday souvenir.

A BEAUTY AS USUAL.

Buffalo Commercial, Dec. 23.

The Christmas number of THE DRAMATIC MIRROR is a beauty, as usual. Instead of being a separate publication, as last year, it is combined with the regular edition for the week. The Christmas section, which consists of sixty-eight pages, is filled with artistic illustrations, fine portraits, and a varied wealth of reading matter, including many bright poems, clever sketches and stories, that are of much interest to the general reader, as well as to those identified in one way or another with the stage. The achievement is fully up to the previous high standard of THE MIRROR, and the enterprising publisher of the great dramatic journal is to be congratulated.

A GRAND PICTURE GALLERY.

Boston Transcript, Dec. 23.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a grand picture gallery of stage celebrities, in character and out, together with biographical notes and widely diversified literature relating to the drama. The number has a chocolate-colored paper cover, giving it the guise of a pamphlet instead of a newspaper, and it is well worthy a place upon the library table. As an addition to the quarry of the collector of things dramatic it is not necessary to speak.

THE FINEST EVER ISSUED.

Philadelphia Times, Dec. 24.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is the finest it has ever issued. Not only is the reading matter of novelty and interest, but its big store of pictures and photographs pertaining to things and persons theatrical is a treasure in itself. Then the paper, press work and material details are of an elegance fully harmonizing with its excellence in more essential respects.

IT LEADS IN EVERYTHING.

Philadelphia Inquirer, Dec. 24.

The Christmas MIRROR is at hand. Like the regular MIRROR, it leads in all that is of interest to the student of the drama. The only difference from former seasons noticeable is that the edition of this year includes the regular weekly issue and the price is cut in half. This does not mean that the contents are any the less interesting. The illustrated and artistic portion comprises stories, poems, sketches, pictures and portraits relating to stage life, and among the contributors to its pages are fifty actors, actresses, playwrights and dramatic writers.

A NOTABLE PRODUCTION.

Buffalo Express, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is a notable production both in workmanship and merit. It differs from its predecessors in that instead of being a separate number it is combined with the regular weekly issue of yesterday. The MIRROR cover was designed by Ernest Haskell, many examples of whose work are to be found inside, also. The illustrated portion of the holiday MIRROR comprises stories, poems, sketches and portraits relating to stage life. Among the contributors are fifty actors, playwrights and dramatic writers.

OF UNUSUAL INTEREST.

Louisville Courier-Journal, Dec. 24.

The Christmas edition of THE DRAMATIC MIRROR is one of unusual interest. It is handsomely gotten together and filled with pictures of the folk and gossip as to the affairs of the mimic world. In addition to its regular budget of news, it contains about eighty pages of verse and short stories, which well repay the reading. THE MIRROR is to be congratulated.

UNUSUALLY HANDSOME.

Toledo Commercial, Dec. 24.

The annual appearance of the Christmas MIRROR is watched with interest by both professional and layman. It comes full of good pictures and excellent Christmas literature, and to the latter there is always appended some of the best known of American and foreign stage names. This year the number is unusually handsome, as it is larger than usual with an art cover that is a dream. Apart from the well-known faces seen in the Christmas MIRROR it is interesting to pore through the book for other faces and combination pictures of dramatic organizations that one has not heard of since last Christmas, and which will not be seen to good advantage again until the glad Christmas-tide is with us once more. But all the same, it is a great number, and it shows that prosperity is abiding with the profession, or certainly the owners of some of the faces would not be able to advertise them to such excellent advantage.

WORTHY OF STUDY.

Kansas City Times, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is filled with exceptionally good reading, and it certainly deserves to be ranked as one of the most enjoyable of the annual magazines issued under the direction of Harrison Grey Fiske. There is an especially happy effect achieved in the cover, which is done in dark colors and shows a girl of the period with the traditional mirror in her hand. Kate Masterson's merry humor has seldom been better shown than in her little dialogue story, "The Christmas Dinner." This may be called the overture for the good acts which are sandwiched in between it and "The Mirror Post Office," a decidedly clever bit of verse with which Maurice McLaughlin plays the reader out—at least plays him out of the holiday section of the paper. Among the articles which have particular value are "On the Road with Sol Smith Russell, Thirty Years Ago," by Charles H. Day, and "Augustin Daly," by Rose Eyring. Willis Granger, late of the Woodward Stock company, is represented by a short poem. Many of the illustrations are worthy of study, among them being the full-page drawing, "The Desire of the Moth for the Star," the full-page portraits of Viola Allen and Henry Miller.

A PERFECT FEAST.

Boston Times.

There is a perfect feast of everything that is best pertaining to theatricals in magazine lore in the Christmas MIRROR. With artistic illustrations in abundance, portraits of many of the well-known professionals, notes and stories pertaining to them and the productions they are in, stories, sketches, poems and chat which play upon all the life chords of him who is in touch

with things theatrical, one wonders what more the heart could expect or wish for in a dramatic publication. It is the acme of excellence so far reached in the famous Christmas MIRROR.

A SUMPTUOUS COPY.

Toledo Blade, Dec. 23.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is out and a most sumptuous copy it is. The cover is beautifully done in three colors: an artistically toned picture of a young woman holding the mirror up to nature. There are also some fine illustrations by Aspell, and a number of stories and reminiscences by people of the stage, interspersed with half-tone portraits of prominent players. These comprise the holiday part of THE MIRROR. An innovation in the shape of the regular weekly edition is tucked upon the back as a kind of postscript. This year's Christmas number is one of the best that has ever been gotten out by the publishers of the paper, and it will help to make merry the Christmas of many a Theatrical who is far from that mummer's paradise, New York.

A HANDSOME HOLIDAY EDITION.

Springfield Republican, Dec. 24.

THE NEW YORK DRAMATIC MIRROR has issued a handsome holiday edition, full of pictures and entertaining reading matter. The illustrated and artistic portion comprises stories, poems, sketches, pictures and portraits relating to stage life, and among the contributors to its pages are fifty actors, actresses, playwrights and dramatic writers.

IN EVERY WAY A GEM.

Boston Ideas, Dec. 23.

THE NEW YORK DRAMATIC MIRROR, as has been its custom, presents this year to its thousands of readers a Christmas number which is in every way a gem. It is a copy which will add to the reasonable pride of every possessor. From its unique front-page cover throughout its ninety odd pages of contents it breathes the air of "good wishes" and prosperity to the theatrical profession and its patrons. Those who have witnessed the excellent progress in excellence of each successive holiday number need no inducement toward its purchase, and for those who have never seen a copy the present issue forms an unexcelled opportunity for making a beginning. Filled as it is with reading and engravings of the highest grade of interest.

RICH IN MATTER AND ILLUSTRATIONS.

Detroit Tribune, Dec. 23.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is out, rich in reading matter and illustrations pertaining to the life and literature of the drama. The cover page design this year is unique and an exemplar in art work of the sort. It is a pastel, done in olive green, black, yellow, red and white. It shows a trim and modishly attired young woman giving what is obviously a last glance into a hand mirror before setting out for the play. The artist has not given it a title. It might have been called "In My Hat on Straight?" Some of the best contributions in verse and prose are "A Christmas Toast to the Players," by Frederick Truesdell; "My First Plays," an account of some early theatrical events, by Stephen Fiske; an anecdote of Charles Matthews, related by Howard Paul; "Shakespeare and the Classic Drama," by Gertrude Waldemar, and an article on Augustin Daly, by Rose Eyring. There are a number of handsome, full-page illustrations, one of them by Walter Burridge. One of the full-page half-tones presents the familiar features of Hubert Labadie, a Detroit actor. In addition to these art features the number contains a list of news about the theatrical people and events, and there is bound with it the regular week's issue of THE MIRROR.

A SPLENDID STAGE MAGAZINE.

Binghamton Chronicle, Dec. 23.

One gets a rich twenty-five cents' worth of art, excellent, sparkling literature and information about people and things theatrical in the Christmas number of THE DRAMATIC MIRROR. This splendid bit of magazine making attests to the talent of a literary sort which exists among stage folk. There are hundreds who put their thoughts on paper as artistically as they put a character on the stage, yet, strange to say, they only prove it once a year, when Harrison Grey Fiske gives to the public a sort of symposium of players' thoughts and experiences. Among the dramatic folk who are represented by readable contributions this year are Eileen Moretta, Ethel Barrington, Rose Eyring, Errol Dunbar, Wilfred North, Louise Closser, and James O'Neill. The portrait portion of THE MIRROR is well filled, excellent half-tones filling many pages. The men and women of the stage represented are Walter E. Perkins, Ethel Browning, Annie M. Clarke, Isabelle Evesson, William Humphrey, Henry Miller, Eugene Cowles, Grace Golden, James O'Neill, Charles Dickinson, T. Daniel Frawley, Odell Williams, Mabel Strickland, Julia Arthur, Sandol Milliken, Valerie Berge, Frances Drake, Annie Russell, Daniel Sully, Eric Hope, the young earl of Frohman's forces, Minnie Seligman, and a score or two of other entertainers of well-known talent. One contribution, "Juvenile Theatricals," comes from the pen of our townsman, Leon Mend.

THE BEST OF ITS KIND.

Washington Times, Dec. 24.

He must have been either lamentably inartistic or wholly blind who passed the local newsstands last week without purchasing at least one copy of the Christmas number of THE DRAMATIC MIRROR. The cover of that edition bears a five-color lithograph, drawn on the stone by Ernest Haskell, that almost tempts the beholder to tear off the page for framing purposes. Mr. Haskell is the artist whose recent picture of Mrs. Fiske was so generally admired, and this most circulated example of his work is not a whit behind its predecessor. The product is an impressionistic sketch of a woman and is the central portion of a device that is harmonious and agreeable from top to bottom. It would be scant praise to say of THE MIRROR itself that it is the best of the holiday publications issued for stage people. THE MIRROR, with the exception of the *Clipper*, is the only theatrical periodical in this country the members of whose staff are at all sure of the prescribed method of handling the English language. It were more fit, therefore, to remark that a more creditable number never has come out of the office of Harrison Grey Fiske. The literary contents are much superior to those embodied in the "Anniversary Edition" of last Winter. Of course the contributions being exclusively from actors and actresses, there is a touch of amateurishness in many of the tales, but the fine points are several and the matter generally good. This is particularly true of "A Christmas Dinner," a quaint descriptive verse by Kate Masterson, who is best known to readers of THE MIRROR as "The Marine Girl;" of Adolph Klabauer's "The Ruling Passion," a really amusing newspaper story; of "A Christmas Toast," a rhythmic poem by Frederick Truesdell; of "Such a Good Idea," a yarn of the French Revolution, written by Samuel Freedman; of Stephen Power Otis' "In Memory's Garden," which expresses a really beautiful thought; of "Theatre Parties and Theatre Suppers," and odd study by Gertrude T. Lynch; of Randolph Hartley's "The Wisdom Tooth," a melodramatic romance told with facetious humor; of "In the Shadow of the Mountain," which comes from the pen of Corinne Parker, a local girl; of "Hi Slocom's Flaco," an anecdote which, albeit repeated in conventional dialect, is laughable; of "The Grasp of the Strange Vine," a vivid bit by Philip Jacques; of "On the Road with Sol Smith Russell," an interesting reminiscence by Charles H. Day; of Rose Eyring's instructive and eulogistic article on Augustin Daly, and of three charming verses—Augusta Raymond Kidder's "A Prayer for Peace," Marie Parkes' "The Maskers," and Maurice McLoughlin's "The Mirror Post Office." Contributions by Stephen Fiske, Ethel Barrington, Mary T. Reynolds, R. G. Welsh, John Ernest McCann, and Mary H. Ward also are praiseworthy. As

## **Notice to all Companies and Houses playing**

# **THE MIDDLEMAN,**

And warning to

The Columbia Stock Co.,

The Bon Ton Stock Co.,

The Willard Newell Co.,

The Faust-Carr Co., and

Mitchell's All Star Players,

And to all Others Reported as playing The Middleman.

—ALSO TO—

The Manha'tan Stock Co.,

Rentfrow's Pathfinders,

And others reported as playing this play under the name of The Old Inventor.

Mr HENRY ARTHUR JONES, through his American representative, will prosecute all persons found to be presenting his play, THE MIDDLEMAN, without due authority and will hold House Managers, Company Managers and Actors strictly accountable under the law for any unauthorized performances they give or engage in after this notice.

**ALICE KAUSER, 1432 Broadway, N. Y.**

usual, the illustrations, which number nearly 200, are exceedingly meritorious. There are fanciful drawings by Messrs. Gates, Aspell, Burridge, Fornaro, Mayer, and Herford, with numerous caricatures of Yvette Guilbert, Frank Daniels, Tim Murphy, and Ignace Paderewski by Ernest Haskell and T. Mostyn Kelly. Besides Gray Parker's unique sketch of "A Theatrical Company on the Reading and London Coach 'Shooting Star' in 1830," the full pages are given up to half-tones of Henry Miller, Hubert Labadie, Eugene Cowles, Viola Allen, and James O'Neill. There also are pictures of T. Daniel Frawley, Grace Golden, Mabel Strickland, Della Stacey, Sandol Milliken, Errol Dunbar, Augustin Daly, Frank Bonman, and Rose Adelle, Mary Hampton, Pearl Landers, Mary Van Buren, Adelaide Ristori, Annie Russell, Odell Williams, Valerie Berge, Isabelle Fletcher, Eileen Moretta, Daniel Sully, J. E. Toole, Zenaida Williams, Julia Arthur, Frances Drake, Charles Dickinson, Kate Upford, William Humphrey, Isabelle Evesson, Artie Hall, Walter Perkins, and Eric Hope. THE MIRROR never is anything but typographically perfect.

HAS OUTDONE ITSELF.

Pittsburg Press.

THE DRAMATIC MIRROR has outdone itself in its Christmas number. Whether viewed as a work of art illustrating the perfection of modern engraving, as a reflex of the extraordinary enterprise that characterizes theatrical representations of the present day or as a summary of the finest results achieved by theatrical managers, THE MIRROR in this number furnishes a model to the publishing world generally. From a purely literary point of view it also furnishes a fine example; it occupies an elevated plane. The theatrical profession of the United States have good reason to be proud of it.

UNUSUALLY LARGE AND INTERESTING.

Rochester Post-Express, Dec. 23.

The Christmas number of THE DRAMATIC MIRROR is an unusually large and interesting number, and attractive from an artistic point of view. The outside cover is a full page of a typical matinee girl, drawn on stone by Ernest Haskell. Within, the magazine is filled with well written stories bearing on stage life and its many complications, and also contains many sketches of well-known theatrical characters. The pictures of actors and actresses, of which there are many, are attractively drawn. One of the most charming is a full-page picture of Viola Allen, and there are likenesses of many other footlight favorites. Besides the Christmas number proper, the regular number of THE MIRROR, giving up-to-date theatrical news is bound within the same cover. Altogether the Christmas number is one which will well repay reading even by those who are not especially interested in stage and players. Among the contributors to the literary features are Rose Eyring, James O'Neill, Oliver Herford, John Ernest McCann, Mrs. William Winter, Kate Masterson, Stephen Fiske, Augusta Raymond Kidder, M. H. Rosenfeld, Wilfred North, Robert Stodart, Charles H. Day, Percival Pollard, Leon Mend, Howard Paul, and Robert Gilbert Welsh, while the illustrators include Ernest Haskell, who designed the outside cover, in colors; Walter Burridge, C. de Fornaro, Oliver Herford, Henry Mayer, Mostyn Kelly, Frank E. Gates, Gray Parker, Aspell, and Higby.

A MOST BEAUTIFUL NUMBER.

Elmira Gazette, Dec. 21.

THE DRAMATIC MIRROR appears this week in a most beautiful Christmas number. It most certainly excels in entertaining reading and fine pictures anything that has heretofore been issued in its line. Among the great feast of good things is a picture of a hotel clerk with the register spread out before him on the desk. It, of course, is the work of a talented artist, and it does not take long to guess whom—"Zim." We notice these names of the artist's friends on the register page: John T. Smith, Baldwin Center; W. E. Tuttle, Jr., Horseshoe and "Zim" Horseshoe. The hotel is the Gerlach, on West Twenty-seventh Street, New York city, where these gentlemen recently stopped.

NO OTHER EQUALS IT.

Elmira Advertiser, Dec. 23.

Among the Christmas issues of regular journals none that has been received quite equals that of THE DRAMATIC MIRROR. THE MIRROR stands at the head in its special department of work and no better evidence of the fact can be found than in the magnificent current number. It is filled with admirable portraits of dramatic celebrities in half-tone and pen and ink sketches, replete with excellent reading matter in handsome covers, and altogether one of the most beautiful specimens of illustrated journalism that ever came from an American press.

SCORED ANOTHER TRIUMPH.

Elmira Telegram, Dec. 24.

Agents for THE DRAMATIC MIRROR have received the Christmas number, that leading theatrical weekly, which has, therein, scored another triumph. From cover to cover it is, at every point, artistic and readable, filled with holiday stories from talented pens and embellished by handsome half-tone portraits of the leading lights of the stage.

A VALUABLE SOUVENIR.

Johnstown (Pa.) Democrat, Dec. 23.

The Christmas number of THE DRAMATIC MIRROR has made its appearance, and it is one of the most elaborate holiday editions ever issued. The lithographed cover, designed and drawn by Ernest Haskell, is very artistic, and the illustra-

tions and literary features of the publication make it a holiday souvenir worth having. Among the artists who have illustrated the pages may be mentioned Henry Mayer, Aspell, Higby, Walter Burridge, Frank E. Gates, Gray Parker, W. E. Parker, and Mostyn Kelly. About sixty well-known writers have diversified the fine literary department.

PRETTIEST IN ITS HISTORY.

Cincinnati Inquirer, Dec. 24.

The Christmas number of THE MIRROR for 1899, published last week, pictorially was about the prettiest edition of Mr. Fiske's well-known paper ever issued in its twenty-one years of existence.

ATTRACTIVE, ARTISTIC, BRIGHT.

Buffalo Courier, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is an unusually fine production. It is neat and attractive, as well as artistic and bright. Mr. Fiske is to be heartily congratulated on the success the paper has made.

SIMPLY ELEGANT.

Syracuse Times, Dec. 24.

The Christmas number of THE DRAMATIC MIRROR is simply elegant. THE MIRROR "is it" when you come to speak of the dramatic profession.

A SUPERB NUMBER.

Goshen (Ind.) Democrat, Dec. 22.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, just issued, is a superb specimen of holiday editions and quite eclipses all previous efforts of THE MIRROR in that line. It is handsomely illustrated and the pages are filled with excellent matter. The cover is exceptionally beautiful. Combined with the Christmas number is the regular weekly issue of THE MIRROR, which maintains with dignity its standing at the head of dramatic journalism throughout the whole country.

A COMPENDIUM OF INFORMATION.

Frankfort (Ind.) Times, Dec. 23.

The Christmas number of THE DRAMATIC MIRROR is a vast compendium of information theatrically, both as to attractions and individual members of companies.

LEADS ALL OTHERS.

Frankfort (Ind.) Crescent, Dec. 22.

We have received the Christmas number of THE DRAMATIC MIRROR. It is a splendid paper of ninety-two pages, finely illustrated with the pictures of footlight favorites the world over, and it is also replete with interesting news. THE MIRROR easily leads all other theatrical papers.

THE REFLECTOR OF STAGELAND.

Frankfort (Ind.) News, Dec. 22.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, that fearless though dignified champion of the stage and its people, lies before us. Typographically, the holiday number of THE DRAMATIC MIRROR is a work of art, while its pages teem with the finest of half-tone engravings and articles and notes from representative people of the stage. As Clinton Stuart has so truly said: "THE MIRROR is substantially framed, the polished surface is never dull, and, best of all, it sustains not merely the footlight's glare, but the searching sunshine of the day."

A MODEL OF TYPOGRAPHY AND PRESS WORK.

Omaha News.

The Christmas DRAMATIC MIRROR this year is a sumptuous publication of ninety-two beautiful pages, and a model of typography and press work. There are full-page half-tone likenesses of Viola Allen and Henry Miller, and smaller portraits of Annie Russell, Julia Arthur, James O'Neill, T. Daniel Frawley, Grace Golden, Odell Williams, Eugene Cowles, Sandol Milliken, Mabel Strickland, and many lesser lights. The descriptive articles, short stories and poetical contributions are of a higher order of merit than usual, and altogether the number is one to be proud of.

PRATISE INDEED.

Spirit of the Times, Dec. 23.

The Christmas number of THE DRAMATIC MIRROR, out this week, is beautiful with pictures and portraits, crowded with stories, sketches and poems, elegantly printed, and worthy to be on every drawing room table.

AN EDITION DE LUXE.

Brunswick (Ga.) Times.

That standard publication, THE NEW YORK DRAMATIC MIRROR's edition de luxe, the Christmas number, is at hand. The best efforts of the profession's literati hold the attention of the reader from beginning to end, and the artistic illustrations and typographical make-up of the publication charm the vision of the beholder.

"HE WAS NEW AT THE BUSINESS."

Cedar Rapids Republican, Dec. 23.

The Christmas edition of THE DRAMATIC MIRROR, one of the leading journals published in New York, is one of the finest numbers ever published by the editors. Naturally it is in much demand, and the book dealers are having considerable difficulty to fill orders. Yesterday a gentleman walked into one of the leading book stores. It was filled with Christmas shoppers, and everybody was



# THE FIVE NOSSES

Are no longer with His Better Half Co.

**ARE OPEN FOR FIRST-CLASS ENGAGEMENT.**

**Positively no one-night stand attraction considered.**

Kansas City, Dec. 31-Jan. 6.

Care of McINTYRE & HEATH'S COMEDIANS.

busy except one clerk, a young man who had been taken into the store during the holiday rush. He was new at the business. That was evident at the first glance.

"Have you any DRAMATIC MIRRORS?" queried the gentleman.

"I don't know," said the new clerk. Turning to a young lady, who was also in the store only for the holidays, he asked her in regard to the matter. She didn't know either. Turning again to the prospective purchaser, he asked:

"What kind did you want, round or square?"

A HANDSOME PUBLICATION.

Bridgeport (Conn.) Union, Dec. 22.

To those who appreciate handsome Christmas periodicals the current issue of THE NEW YORK DRAMATIC MIRROR will prove of especial value. Though placed in comparison with the Christmas MIRRORS of the past dozen years, all of which were issued at 50 cents, the present number holds its own at half that sum. Many people who are habitual readers are in the habit of complaining whenever for any reason a play does not strike their fancy—while if they could consult some reliable theatrical publication they could learn exactly what they could expect to see. To buy a Christmas DRAMATIC MIRROR is an excellent way to make a closer acquaintance with plays and players—and its half-tone portraits and artistic illustrations cannot but commend themselves for their own sake.

OTHER TRIBUTES.

Among other newspapers that have complimented the Christmas MIRROR are the Bridgeport Post, the Toronto Mail, the Grand Rapids Herald, the Cincinnati Tribune, the Brooklyn Times, the Boston Globe, the Providence Journal, the Boston Sunday Journal, the Washington Post, the Boston Post, the Buffalo Enquirer, the Bangor News, the Montreal Daily Star.

PERSONAL COMPLIMENTS.

The following are among hundreds of personal expressions received:

"Prettier and better than ever."—MINER WEST, Logansport, Ind.

"It is a prize."—J. L. ROLL, Portland, Ind.

"A beautiful and welcome annual. May its reflections always be right."—GEORGE L. EDDY, Racine, Wis.

"As usual, it was a gem."—S. H. BEASLEY, Montgomery, Ala.

"Better than ever."—M. E. ROBERTSON, Sioux City, Ia.

"It is a delight to the eye."—JAMES EDGAR SMITH, Washington, D. C.

"I think the current number surpasses all."—W. H. MCGOWAN, Urbana, O.

"We all were delighted with it."—M. M. THRESE.

"The best ever issued."—ANNETTE VAVENE.

"It is difficult to imagine how it could be improved upon in any particular. It is above criticism."—N. S. BURLAW, Charleston, W. Va.

"The handsome number that has yet appeared."—ASHLEY MILLER, ETHEL BROWNING.

"It is a work of art throughout, and in my opinion ahead of any of its predecessors."—RICHARD J. MURPHY.

"Artistically it is wonderfully striking."—ERROL DUNBAR.

"The Christmas MIRROR this year is the greatest ever."—J. S. POTTS, Vogel-Deming Minstrels.

"Unquestionably the finest publication of its kind ever printed."—ALBERT E. BROWN.

"In illustrations and literary merit it surpasses all other productions of its kind."—JAMES HAWLEY, Williamsport, Pa.

"I am sure it has made more members of the profession happy than ever."—EDMUND TAYLOR.

"It is the best piece of Christmas journalism we have ever seen."—BON and EVA MCGINLEY.

"In many features an improvement over former numbers."—GEORGE W. ROTALL, Bangor, Me.

"The best ever issued."—O. W. DIBBLE.

"A holiday edition of which we are all proud."—WILLIAM H. ROBINSON, Chatham, Ont.

"It is much admired. The local news agent sold thirty-five copies the day they were received."—W. D. KINCAID, Allentown, Pa.

"A great number. The supply for this city was quickly sold."—F. M. KEENE, Butler, Pa.

"It was highly commended here, and the supply was quickly sold."—T. D. MACAVOT, Harrisburg, Pa.

"It was a beauty."—GEORGE B. STITCHER, Pottsville, Pa.

"What otherwise would have been a very uneventful week in dramatic circles was enlivened by the annual appearance of the Christmas MIRROR. It is fully up to its standard."—J. R. RINGWALT, Omaha.

"It is superb, and has been greatly admired by a host of readers."—MRS. B. DE R. CLEMENS, Hornellsville, N. Y.

"Pronounced A No. 1 here."—E. L. HORSFALL, Schenectady.

"The best Christmas publication. The illustrations are gems."—H. E. ROCKWOOD, Milford, Mass.

"Its reading proved pleasant and interesting."—HENRY PASCHEL, Council Bluffs, Ia.

"A splendid number."—R. Y. MORRISON, Lehigh, I. T.

"It is indeed a fine issue."—GEORGE L. BARNER, Battle Creek, Mich.

"Fully sustains THE MIRROR's reputation."—DUANE SPALSBURG, Ypsilanti, Mich.

"It has made a hit and is selling rapidly here."—JOHN H. THOMPSON, Atlanta, Ga.

"Has been highly praised by its readers here."—A. DUMONT, Hartford, Conn.

"Most artistic and interesting."—JANE MARLIN, New Haven, Conn.

"Not having seen anything to equal it, I congratulate you upon the most complete and interesting issue of your Christmas number."—CHARLES B. ALCUTT, Monongah, W. Va.

"It was an agreeable surprise."—E. W. KELLHOPPER, Chillicothe, O.

"It is a wonder—so much, so good, and all for so little money. You certainly have given all MIRROR readers a Christmas present."—GILBERT ELY.

"Everybody here praises it."—ALLEN WOODALL, Indianapolis.

"It is even more than was promised."—D. HECHINGER, Maysville, Ky.

"It has been highly enjoyed here."—W. H. JACKSON, McComb City, Miss.

"The most attractive and satisfactory number yet published. The pictures are beautiful."—CHARLES C. JELLEY, Piqua, O.

"It certainly is 'a daisy.' How could we get along without it?"—ELSON HOMMEL.

"It surpasses all previous efforts."—L. A. G. SHOLAP, Paris, Ill.

"In this city the supply could not equal the demand."—M. M. HAAS, Evansville, Ind.

"A great success."—S. M. CASLER, Aurora, Ill.

"As beautiful as ever, if not more so."—W. H. STEPHENSON, Wabash, Ind.

"It is a beauty."—C. O. HAMILTON, Creston, Ia.

"Again the organ of the theatrical profession upholds its standard of excellence in the current Christmas number. The novel combination idea will undoubtedly meet with the recognition it deserves."—ORMSBY A. COURT.

"One of the finest."—WILLIAM CRISTON, Cleveland, O.

"Twenty-two numbers of the beautiful Christmas MIRROR reached our company and were eagerly read. All have echoed the sentiments of Miss Chester, that it is the purest gem of dramatic periodical literature that has ever reached our field."—HARRY R. VICKERS, representing Alma Chester.

"A Christmas present in itself. It is lovely."—VALERIE BERGERE.

"It has received unstinted commendation."—W. C. EDWARDS, Denton, Tex.

"Made a hit at first sight."—O. J. MITCHELL, Portland, Ore.

"It is admired by all who see it. The company join with me in wishing THE MIRROR a successful and Happy New Year."—NEWTON BRONSON, representing Keystone Dramatic company.

"It eclipses any previous Christmas number."—W. L. TUSHINGHAM, Camden, N. J.

## DATES AHEAD.

(Received too late for Classification.)

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Bowling Green, O., Jan. 2, New London 4, Massillon 5, Wadsworth 6, Kent 8, Akron 9, Alliance 10, Xenia 12, Parkersburg, W. Va., 17, Marietta, Ky., 18.

COURTED INTO COURT (Clifford and Huth): Chicago, Ill., Jan. 1-20.

DEAR HEARTS OF IRELAND (Myra McCarthy: H. J. Hall, mgr.): Plymouth, Ind., Jan. 2, La Porte 3, So. Bend 4, Goshen 5, Warsaw 6, Marion 7.

FIELD'S AL G. MINSTRELS (Dan Quinlan, mgr.): Newcastie, Pa., Jan. 3, Meadville 4, Erie 5, Sharon 6, Johnstown 8, Altoona 9, Harrisburg 10.

GILLHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Holdrege, Neb., Jan. 2, McCook 3, Arapahoe 4, Alma 5, Norton, Kan., 6, Phillipsburg 8, Smith Center 9, Manhattan 10, Concordia 11, Clay Center 12, Beloit 13, Minneapolis 15, Burlington 16, Lyons 17, Great Bend 18, Larned 19, Kingsley 20.

HURTIG AND SEAMON'S BOWERY BURLESQUES: Louisville, Ky., Jan. 1-6.

HOYT'S COMEDY: Denton, Tex., Jan. 1-6, Terrell 8-13, Longview 15-20.

KNOLLAND MCNEIL ALL STAR CO.: Mandan, N. D., Jan. 2, Steele 3, Jamestown 4, Tower City 5, Buffalo 6, Cassin 8, Fargo 10, 11.

THE ADVENTURE OF LADY URSULA (Daniel V. Arthur, mgr.): Muskegon, Mich., Jan. 2, Traverse City 3, Bay City 4, Saginaw 5, Adrian 6, Zanesville, O., 8, Liverpool 9, Youngstown 10, Akron 11, Canton 12, Wheeling, W. Va., 13.

THE QUEEN OF CHINATOWN: Pittsburg, Pa., Jan. 1-6, Cleveland, O., 8-13, Chicago, Ill., 14-20.

THE ROUNDERS: Louisville, Ky., Jan. 1-6.

W. GALEY, HARRISON, J. Harrison, Weisburg and Co., mgrs.: Goshen, Ind., Jan. 2, So. Bend 3, La Porte 4, Valparaiso 5, Peru 6, Anderson 8, Marion 9, Muncie 10, Frankfort 11, Crawfordsville 12, Terre Haute 13.

## Married.

BRACKETT-GIRARD.—Robert Brackett and Frances Girard, at Denver, Col., Dec. 18.

DE BANK-ULM.—Horace G. De Bank and Katherine Louise Elm, in Rochester, N. Y., on Dec. 27.

LOWE-GRAVES.—Richard K. Lowe and Virgie Graves, in San Francisco, Cal., on Dec. 29.

MURRAY-D'ARBY.—John E. Murray and Rena D'Arcy, at Reading, Pa., Dec. 24.

RICHMAN-GREY.—Charles Richman and Jane Grey, in New York city, on Dec. 31.

## Died.

ARMSTRONG.—Dale Armstrong, at Lawrence, Mass., Dec. 28, aged 45 years.

BYRNES.—Jonathan Byrnes, at Bridgeport, Conn., Dec. 22.

CLARK.—Willis Clark, in New York city, Dec. 23, aged 42 years, by suicide.

DENE.—Dorothy Dene, in London, England, Dec. 27.

DOYLE.—J. Marcus Doyle, in Buffalo, N. Y., on Dec. 24, of consumption, aged 47 years.

GILL.—Janet Bird Gill, at West Farms, N. Y., on Dec. 18.

HUBERT.—George Hubert, in Boston, Mass., Dec. 24, of heart disease.

MATHEWS.—James E. Mathews, father of J. Sherrie Mathews, at Mattoon, Ill., Dec. 20, aged 60 years, of stomach trouble.

MCANDREWS.—At Elgin, Ill., on Dec. 29, J. W. McAndrews.

MCNANN.—Walter McNann, in Kansas City, Mo.

REYNOLDS.—F. L. Reynolds, at Muskegon, Mich., Dec. 21, of Bright's disease.

VALLEAU.—Mrs. Samuel Valleau, at Asbury Park, N. J., on Dec. 26, aged 50 years.

## MORPHINE

Easy Home Cure, Painful, Permanent. We will send anyone addicted to Opium, Morphine, Lardolium, or other drug habit, full treatment, free of charge, of the most remarkable remedy ever discovered. Contains Great Vital Principles heretofore unknown. Brochure Cases solicited. Confidential correspondence invited from all, especially Physicians. ST. JAMES SOCIETY, 281 BROADWAY, NEW YORK.

## Aubergier's Syrup and Pastilles of

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Used with marked success in Europe for half century, in cases of Bronchitis, Catarrh, Asthma and Colds. Public Speakers and Singers find them almost indispensable. E. FOUGERA & CO., NEW YORK.

## MICH.-DECKERVILLE.

## New Auditorium

Seating capacity 500. Population of Village 500. Good territory to draw from.

BROWN & HEAD, Mgrs.

## FOR SALE.

Japanese Costumes, Mikado cast and chorus complete: also props.

H. S. CANDEE, Cairo, Ill.

WANTED.—A live young man with \$5,000 to join me in a theatrical enterprise. Profits assured. Address "G." care MIRROR.

## CODY, SALSURY and KEEN.

Read what these gentlemen have to say about J. A. DARNALY:

"I take pleasure in recommending to your favorable notice Mr. J. A. Darnaly, a trustworthy, industrious, sober and attentive gentleman." W. F. Cody.

"I am free to say that during the stay of Mr. Darnaly with the 'Wild West' I always considered him most efficient, honest and reliable, which would account for his being with the show so many years." NATE SALSURY.

"I consider Mr. Darnaly a conscientious young man, thoroughly versed in the amusement business, and all favors granted him in the way of business or in any way enhancing his efforts will be duly appreciated by all his friends, including yours truly." JULIA KEEN, Bus-mgr. B. B. W. W. Show.

At Liberty remainder of season as treasurer or business representative. Open for negotiation with Summer Park or will lease good one night stand house. Write or wire J. A. DARNALY, care Darnaly Cycle Co., 334 Ogden Ave., Chicago, Ill.

## James Kyrle MacCurdy

AT LIBERTY JAN. 8,

For juveniles and light comedy.

Would consider offers for vaudeville.

ADDRESS THIS OFFICE.

## EDWARD N. HOYT

As VINICIUS in Alden Benedict's

Production of QUO VADIS...

"The company is a good one, the work of Edward N. Hoyt as Marcus Vinicius being particularly excellent and proving him to be an actor of rare ability."—Patterson Evening News, Dec. 22, 1899.

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Evgs. at 8:15. Matinees, Wednesday and Saturday.

POSITIVE SUCCESS  
The Latest Musical Comedy.  
**Three Little Lambs**  
Book by R. A. BARNET. Music by E. W. CORLIS.  
COMPANY OF 76.

AMERICAN OPERA. THIRD YEAR.

**Die Fledermaus**

(IN ENGLISH).

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## NEW YORK THEATRES.

**STAR THEATRE**  
Evgs. 8:15. Mat. Wed. and Sat.  
B'way, near 14th St.

**Hanlon's Superba.**

PASTOR'S  
14th Street, between 3d and 4th Avenues.  
Seats 20 and 30 cents.

Smedley Sketch Club, Little Ellis and Edwin Smedley, Stinson and Merton, Low Hawkins, James Richmond Glenroy, Polle Holmes, Lynch and Jewell, Walz and Ardell, John E. Drew, The Tanakas, Fostelle and Emmett, The Zaro Trio, Harry and Emma Martelle, Falardo, The American Vitagraph and Tony Pastor.

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B'way and 29th St.

**WHIRL-I-GIG AND BARBARA FIDGETY.**

Mats., Tuesday and Saturday.

THEATRE COMIQUE, Formerly SART JACKS  
B'way and 29th St. Mat. Every Day.  
The VAUDEVILLE BURLESQUE CO. with FATINA and TORANOSCOPE.

THIRD AVENUE THEATRE A. H. SHELTON & CO., Lessees.  
This week—A SOLDIER OF THE EMPIRE.

**A CHARMING BOOK ABOUT OLD VIOLINS.**

Violinists everywhere will hail with delight the beautifully printed and authoritatively written book about Old Violins, just published by Lyon & Healy. It contains a list of the rare old fiddles comprising Lyon & Healy's Collection for the year 1900. Sent free upon application to

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ROWE & CO., Mfg. Jewelers,  
Room 414, 85 Dearborn St., Chicago.

**BEST VAUDEVILLE IN NEW YORK.**



## BALLADS OF A NEW YEAR.

The hour has struck and the curtain is down,  
The play is ended, the lights are low,  
The jester's cap hangs on a monarch's crown,  
And Falstaff is one with Romeo;  
We have played our parts with a pomp and show,  
Striving in common to reach the goal;  
But what if the pace be fast or slow?  
Time is the prompter and death our dole.

We have stalked the stage with an aching heart,  
And bowed to a palpitant pit below;  
Prince or peasant, we've mimed the part,  
Dives or Lazarus, beggar or beau;  
We have feigned the friend while we felt the foe,  
Smiled when the iron was in the soul;  
But to every tide is an ebb and flow—  
Time is the prompter and death our dole.

Vice has played Virtue in masquerade,  
Sin has shammed in a cowl of snow,  
Poverty flaunted a gay brocade,  
While wealth was content with a calico;  
But the pendulum's swinging to and fro,  
Clicking the seconds from pole to pole,  
The part is played—ah, let it go!  
Time is the prompter and death our dole.

## ENVOY.

Prince, ere the curtain rings up once more,  
Let us pledge the future with flowing bowl;  
The drama is grim—but there's no encore,  
Time is the prompter and death our dole.

JOHN N. HILLIARD.

## THE STOCK COMPANIES.

For Christmas week The Lights of London is the bill at the Girard Avenue Theatre, Philadelphia. It was admirably presented by the Durban-Sheeler Stock company. Rose Stahl made her first appearance as leading woman of the company. The role of Bess Marks, in her hands, was most ably handled. Walter Edwards gave his usual capable performance as Harold Armatage, while George Barbier as Clifford Armatage won hearty commendation. Max von Mitzel played most cleverly the roles of the irascible old Squire, and the Irish policeman. Carrie Burbeck, the waif, made an unmistakable hit. Gilbert Ely has done few characters better than he did Seth Preen. Olive Berkley, as Hetty Preen, was happily cast. Edwin Middleton as Joe Jarvis and Emma Maddern as Mrs. Jarvis supplied the most of the humor of the play, and they enjoyed a large share of the favor of the audience. Special scenery has been provided by Walter Street. Business was large. Spartacus is the New Year's bill.

Alberta Gallatin has closed her engagement as leading woman of the Durban-Sheeler Stock company at the Girard Avenue Theatre. Her success with the company was most emphatic.

Olive Berkley as Hetty Preen in The Lights of London, with the Durban-Sheeler Stock company at the Girard Avenue Theatre last week, won commendation from the press for her portrayal.

Edwin Thanhouser announces that it is his intention to continue as lessee and manager of the Academy, Milwaukee, for an indefinite period. The success of his stock company has exceeded all expectations, and the organization will be maintained at the Academy for another year at least. Mr. Thanhouser has secured the rights for many of the best plays obtainable, and during next Summer will revive the system of stock stars. Negotiations are now in progress for the special appearance of several prominent artists at the Academy during the Summer season, supported by the stock company in the latest and most successful plays.

The Christmas attraction at the Théâtre Français, Montreal, was Around the World in Eighty Days. The play was a pretentious one for a stock company, but its production was fully in keeping with the reputation of the Français. The cast was, of course, a very large one, and included a number of extra people. There were in all nineteen speaking parts. Franklyn Hill made his first appearance as a member of the company, playing the part of Fix, the detective. Monday afternoon he arrived only in time to play the part without even a rehearsal, and got through in a manner highly creditable. The local papers were warm in their praise of the production. A Social Highwayman is being done this week.

The Columbia Theatre Stock company, Newark, N. J., outdid itself Christmas week with a big production of The Country Fair, with Neil Burgess specially engaged and featured in his famous character of Abigail Prue. Needless to say business was very large. Mr. Burgess was as delightfully quaint and humorous as of yore. The stock company gave capable support, and elaborate scenery was provided. This week Blue Jeans is presented by the stock company.

The Valentine Stock company finished a successful engagement in Winnipeg, Dec. 18, and opened a ten weeks' season at St. John, N. B., Christmas Day in All the Comforts of Home and Young Mrs. Winthrop, playing to S. R. O. at both performances. Charles Fleming, son of May Agnes Fleming, appeared as Mr. Bender in All the Comforts of Home and created no end of fun in his droll quiet way. Jessie Bonstelle, Kate and Anne Blanche, Edward R. Mawson, and Jack Webster appeared to advantage. As Young Mrs. Winthrop Jessie Bonstelle won an emphatic success. Edward R. Mawson made a gentlemanly Douglas Winthrop. Robert Evans was good as the bachelor lawyer. Anne Blanche was sweet as Edith, and Kate Blanche received praise for her work as Mrs. Dick Chetwyn. Her beautiful gowns were greatly praised. A Scrap of Paper, Little Lord Fauntleroy, The Private Secretary, and The Crust of Society are underlined for this week.

The Moffett Stock company, at the Temple Theatre, Louisville, produced during Christmas week Howard P. Taylor's drama, The Pulse of Chinatown, to packed houses. The press was unanimous in favorable comments on the production. No expense was spared to make all details perfect. The great picturesque scenes of New York, including the Dewey Arch, Doyers Street, and Battery Park were faithfully presented. The stock company was well cast, and each member is deserving of notice. Jessamine Rodgers, as Freda, the German emigrant girl, scored a great success, and her German songs were en-

cored enthusiastically. James M. Brophy was excellent, and his various changes correctly given. Miron Leflingwell, James Cooper, Frank M. Kendrick, James K. Keane, Edith Ward, Esther Moore, Ada Levick, and, in fact, all of the company were successful. Frederic Bock directed the production.

The philanthropic impulses of May Hosmer, leading woman of the Hopkins Stock company, Chicago, are not so great now as they were a fortnight ago. And thereby hangs this tale: During the company's recent production of Aristocracy, in which the feminine contingent secured recognition for some of the most stylish gowns worn on the Chicago stage this season, a woman passed the stage-door tender by some pretext and reached Miss Hosmer's dressing-room. The actress was hurrying into a new gown for the next act. A tale of woe that was just a little more appealing than anything that had been heard for some time touched her heart, and, despite the earnest protest of her maid, Miss Hosmer proceeded to clean several hooks along the wall of garments of different sorts and textures, filling the woman's arms and pushing her along toward the entrance as she hastened to meet her cue. It was only on returning to the dressing-room that she learned that instead of a lot of garments that had well served their purpose, she had donated to the cause of charity her latest tailor-made street skirt, three valuable and stylish new shirt waists, and a fine mackintosh that had just been received from a professional friend abroad.

In the recent production by the Bowdoin Square Theatre Stock company, Boston, of Dark Deeds, the dramatization of Conan Doyle's "The Firm of Girdlestone," E. L. Snader was credited with a decided hit as Major Tobias Clutterbuck, an Irish gentleman of the high comedy type. His make-up, dialect, and action were pronounced excellent.

Dorothy Wolfe, who recently retired from On the Stroke of Twelve, has been specially engaged for the production of Madame Sans Gene by the Lyceum Stock company, Baltimore, this week.

Baby Varen, during her successful engagement as Little Lord Fauntleroy, with the Grand Opera House Stock company, New Orleans, received a gold watch and chain from an admirer.

## THE SEPARATE REGISTER ABOLISHED.

Hereafter the members of the profession that patronize the Terre Haute House, Terre Haute, Ind., will not be required to place their names upon a special register reserved for theatrical people, but will be permitted to use the main register, in common with commercial travelers and other great folk. Following the publication, in the Christmas MIRROR, of a letter from James K. Hackett complaining of the indignity and the implied insult of the separate register and advising professionals to patronize another hotel, Proprietor Christ Neipp, of the Terre Haute House, announces that the separate register has been abolished.

Upon receipt of Mr. Hackett's letter, THE MIRROR began an investigation of the matter, which reveals the fact that the responsibility for the objectionable register rests not with Mr. Neipp, who has been in charge of the hotel only a few weeks, but with the former proprietor, Mr. Baur, who inaugurated the custom. Mr. Baur's purpose in having the separate register, it appears, was to keep the names of theatrical people, who paid a special rate, apart from those of the other guests, of whom the regular tariff was demanded. This, it is said, facilitated bookkeeping and prevented complaints of discrimination from non-professional patrons. Mr. Neipp, in taking charge of the hotel, continued the system of the former management, and was not aware that it was objectionable. His immediate discontinuance of the separate register indicates that he has no desire to give offense to theatrical people.

Mr. Neipp explains the incident in the following letter to THE MIRROR:

Mr. Barhydt has informed me that Mr. Hackett made some complaint to you about the Terre Haute House having a separate register for theatrical people. I just took charge of the house about four weeks ago, and under the former management it was the rule for the theatrical people to have a separate register. I have not had time to investigate the matter, and, furthermore, none of the theatrical people ever spoke to me or mentioned to me anything about it. When Mr. Hackett registered I was at the back part of the house, where I am most of the time. I want the trade and patronage of the theatrical people, and my intention is to treat them all right, the same as the commercial men. Hereafter we will not use the separate register if it is objectionable to theatrical people.

Manager T. W. Barhydt, Jr., of the Terre Haute Grand Opera House, exonerates Mr. Neipp from blame. He writes to THE MIRROR thus:

I have just had a long conversation with Mr. Neipp and he assures me that he is trying in every way to please every one. He is a gentleman and a hard worker, and I am sure that hereafter he will take special pains to make the theatrical people feel at home. Mr. Neipp spends a great deal of his time in and about the kitchen, and when Mr. Hackett registered Mr. Neipp was not in the office and did not know anything about his complaint until I called his attention to it.

Mr. Hackett's letter further stated that professionals stopping at the Terre Haute House were assigned to what was called the "Theatrical Alley," that contained the worst rooms in the hotel. These rooms, it seems, had been set apart by the former proprietor for those theatrical people that wished to obtain a special low rate by "doubling up," and the nickname of "theatrical alley" had been given to the hall on which these rooms were. Mr. Neipp states that all rooms in his hotel assigned to members of the profession are first class in every respect.

The following letter is an evidence of the feeling that the separate register caused in those forced to use it:

To the Editor of The Dramatic Mirror:

SIR.—Mr. Hackett's letter in the Christmas MIRROR, protesting against the use of a separate register for theatrical guests in the Terre Haute House, Terre Haute, Ind., interested me extremely on account of its similarity to my own experience.

We played Terre Haute some weeks before Mr. Hackett. Several of our members—including myself—went direct to the Terre Haute House. We were required to walk around the desk to the extra register in the cashier's "cage." The regular register was in its usual place. The drummers and others in the office looked upon us with much amusement and curiosity, making us feel keenly the humiliation of our position. In consideration of the other members of the company I said nothing, but left and

went to the Filbert, which I found to be very good.

The proprietors of the Terre Haute can offer no explanation to excuse the insult. If they keep the second register for the purpose of recording the number of theatrical guests they entertain they should resort to other methods less insulting. Our profession is not thought of any too well "on the road," and it is time for the gentlemen in it to demand the respect due them.

I have the honor of Mr. Hackett's acquaintance and can readily understand and appreciate his manliness. If we had more like him the profession would have a dignity and respect it never had before. Sincerely, JOHN WESTLEY.

## THE ACTIONS OF ALFRED LEE.

A peculiarly flagrant case of managerial irresponsibility has been brought to the attention of THE MIRROR by George S. Collins, resident manager of the International Theatre, Niagara Falls, N. Y., who, under date of Dec. 21, writes as follows:

The Bachelor's Baby company disbanded here Dec. 3, and, through the contemptible actions of an unscrupulous manager, Alfred Lee, one of the members was placed in a very embarrassing position, being left here without money or friends. Miss Margaret Lee, the victim of the above named manager (and it is due to Miss Lee to state that he is of no relation whatever to her), was the only member of the company not able to reach New York, from the fact that she had repeatedly aided the aforementioned manager out of her own private means until they became exhausted. Lee started a subscription among the members of the Primrose and Bockstader Minstrels to raise funds to send her and to take himself back to the Rialto, using her absolutely helpless condition as a means to elicit sympathy. The minstrels responded liberally to the request, and money was soon raised to meet the necessary demands. Lee—instead of dividing with the lady, on behalf of whom the money was raised, under the pretext of going to Buffalo to see some friends—took the first train to New York, leaving the lady in a worse position than ever, since her hotel bill (for which he was responsible) was fast accumulating. I learned next day from Miss Lee what he had done, and again appealed to the "Good Old Minstrel Boys," who raised funds again to aid her. Their indignation knew no bounds, and had they been able to lay hands on Lee he would have been severely dealt with.

While this letter may not be of especial interest to many, yet I believe that such people as Alfred Lee should be exposed, since it is this class of intruders upon the profession that often makes people turn a deaf ear to the worthy in distress.

From a member of The Bachelor's Baby company who lately returned to New York it has been learned that Alfred Lee's real name is Lee A. Hervé, and that he hails from Newark. He stated to the members of the organization that his private fortune amounted to \$75,000, and that \$30,000 of it was in bank subject to his order. It was discovered later, however, that Lee had been obliged to borrow money at the outset to take the company from New York to Bethlehem, Pa. Lee was engaged in the theatrical business for two weeks last season, and with that experience he ventured to launch The Bachelor's Baby.

## THE ILLNESS OF ROLAND REED.

The sudden illness of Roland Reed caused much surprise and anxiety among his friends early last week, when it was first announced that the popular comedian had been taken to St. Luke's Hospital, and that he would be obliged to undergo a surgical operation.

On Dec. 16, Mr. Reed, then to all appearances in his usual good health, closed a week's engagement at Washington, D. C., and came to his home in this city to rest during the week before Christmas. He and his company were booked to open again at Rochester, N. Y., on December 25; but, almost upon the eve of his departure, he became ill and, by the advice of his family physician, he was taken on Monday last to the hospital.

The physicians at first thought Mr. Reed's ailment to be appendicitis. Upon examination, however, it was found that he suffered from cancer of the stomach, and an immediate operation was decided upon. On Tuesday afternoon the operation was performed, and, although successful, it left the patient in a very weak condition. The surgeons announced that his recovery was doubtful if not quite impossible. All through the week he lay apparently at the point of death, unable to see even his most intimate friends.

On Saturday the physicians in attendance upon Mr. Reed decided to perform, within the next week, a second operation. They were considerably encouraged over the comedian's condition, because of the remarkable vitality and recuperative power that he displayed. The operation will be perilous, and although the physicians have hope for its success, they are most conservative in speaking of the case. At the hour of going to press Mr. Reed was reported to be improving. He was, however, in such a critical condition that even his daughter and his brother and sister, who had come from Philadelphia to be at his bedside, were not permitted to see him.

## NIL DESPERANDUM.

David A. Driscoll, of Columbus, O., was inspired to write the following by reading the birth, death, and marriage notices in THE MIRROR of Dec. 16, there being one birth, six deaths, and nine marriages recorded in that number:

But one has entered where have passed  
Six from life's earnest stage.  
If few come on where many go,  
How soon would end this age!  
If this proportion still held true,  
All from the stage had fled.  
But in between some hope holds forth,  
For eighteen have been wed.

## COLONEL CODY PROTESTS.

Colonel William F. Cody (Buffalo Bill) has sent a representative to Washington to protest against the recent ruling of the Interior Department by which Indians may not hereafter be lent from the reservations. The authorities have announced that the ruling will be enforced, although no reason appears why Indians may not be engaged for the Wild West under personal contract and without Government consent.

## A SUCCESSFUL BENEFIT.

The New York Woman's Exchange realized \$1400 from a benefit given at Wallack's Theatre on Thursday afternoon last. The use of the theatre was given by Theodore Moss, and the entertainment was furnished by F. F. Proctor, who sent the best artists from his two New York houses. The Hungarian Boys' Band, which was the feature of last week's bill at the Palace, was especially well received at the benefit.

## THE LAMBS' CHRISTMAS GAMBOLE.

The annual Christmas gambol of the Lambs' Club, being this year also the twenty-fifth anniversary of the club, occurred at their fold in this city on Dec. 24. More than two hundred cheery Lambs enjoyed the frolic and received for a beautiful silver vase upon a stand of ebony, presented to the flock by Shepherd Thomas B. Clarke. Richard Golden played a special engagement as Santa Claus, aided and abetted by Charles Richman, John G. Saville, and Clay M. Greene, distributing appropriate Christmas trophies among the joyous assemblage. There was a stage performance, too, the principal feature of which was a series of living pictures, in which present members of the club posed as honored Lambs of the past.

## GOSSIP OF THE TOWN.

J. H. Shepard has been appointed New York representative of the Albany Press-Knickerbocker and Sunday Press. He is under contract to write a new play for the Winnet play bureau.

William T. Keogh has in contemplation a new play to be produced at the Fourteenth Street Theatre in March. A prominent sourette will be featured.

Eugene Santley has decided to remain with Aiden Benedict's Fabio Romani, playing the heavy role, Guido Ferrari.

William T. Keogh has arranged to have his brother, Charles W. Keogh, come to New York and associate himself in business here. The Academy of Music, Charleston, will be in charge of Charles Mathews, formerly treasurer of the house.

Ethel Fuller, the leading lady of the Payton company, was entertained at a banquet at Lawrence, Mass., on Saturday, given in her honor by Jessie Harcourt and Charles K. Harris.

Charles Richman and Jane Grey were married on Dec. 31 at St. George's Church in this city.

Paul Gilmore is said to be coming to New York to consult a specialist concerning his bullet wound received on Dec. 1 at Phoenix, Ariz., probing having failed to find the bullet.

Virgie Graves and Richard K. Lowe were married on Dec. 29 in San Francisco, Cal.

The Wagner theatre, at Beyreuth, Germany, has been condemned as unsafe, and its use next Summer has been prohibited by the local authorities.

The Children of the Ghetto company arrived from London on Friday.

The Association of American Lyceum Managers was formed in Buffalo on Dec. 29 with these officers: President, George H. Hathaway; Vice-President, R. L. Slayton; Secretary and Treasurer, R. C. Coldwell.

Margaret Bronson Waterman-West, niece of Bronson Howard, is said to contemplate a stage career.

Carl Millocker, the composer, suffered a paralytic stroke in Vienna on Dec. 29.

Manager J. Charles Sanford cancelled a date and volunteered the services of his attraction, Wicked London, to give a benefit performance for two families that had been burned out on Christmas day at Middletown, Conn. The performance was given Dec. 28 and drew a packed house.

In Paradise closed its season at Newburgh, N. Y., Jan. 1.

The Bicknells, with Over the Fence, were a pronounced hit during the engagement of that attraction at the Great Northern Theatre, Chicago. The business was phenomenally large for the week before Christmas. John C. Rice, Sally Cohen and Harry Le Clair scored heavily.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday. The lodge will hold a smoker on Jan. 12.

Mr. and Mrs. George H. Adams and their two daughters joined Muldoon's Picnic at Montreal, Jan. 1, for the season.

George H. Verbeck, manager of the Armstrong Opera House, Kane, Pa., will have a circuit of six towns next season, including a new \$20,000 theatre at Punksutawney, Pa., to be opened in September. Manager Verbeck will have also a new theatre in Kane, which will be built next Summer at a cost of \$30,000. He is also figuring on a house to be built at St. Mary's, Pa.

Joseph Le Brandt is putting the finishing touches to a new four-act play, entitled Caught in the Web.

Delcher and Hennessy's Brown's in Town gave a matinee at Seattle, Wash., recently for the benefit of the sufferers in the Carbonado mine disaster.

Fisher and Carroll have decided to discontinue their starring tour, and will resume playing vaudeville dates.

Sunshine of the West, a new play by William Rook, Jr., has been secured for next season by Roe and Fenberg, for their Eastern company.

Millie Price Dow, who has been for several months at her home in England, arrived here last Saturday on the steamship St. Louis.

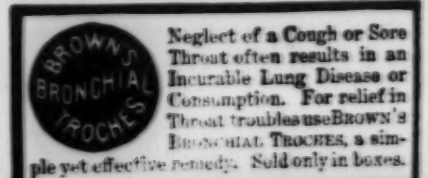
Harry A. Smith, recently with Roland Reed's company, has been engaged as business manager by the Broadhurst Brothers for Why Smith Left Home.

Frank Gilmore, who has been in Europe for several years, will return to this country on the Germanic next Friday.

Edward N. Hoyt, with Aiden Benedict's Quo Vadis, is meeting with success as Marcus Vinicius.

Fanny Rice has secured from Clarence Fleming the rights to the one-act plays formerly in the repertoire of the late Rosina Vokes. Miss Rice will use them as curtain-raisers in connection with her successful new comedy, A Wonderful Woman.

You all know the fellow that plays the Dutchman



Neglect of a Cough or Sore Throat often results in an Incurable Lung Disease or Consumption. For relief in Throat trouble use BROWN'S BRONCHIAL TROCHETS, a simple yet effective remedy. Sold only in boxes.



## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A BLACK HEIFER (Charles Peters, acting mgr.): Monmouth, Ill., Jan. 2, Fort Madison, Ia., 3, Mt. Pleasant, 4, Fairfield, 5, Oskawilla, 6, Centerville, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

COHAN, GUS. COMEDY (W. K. Lindemuth, mgr.): Clearfield, Pa., Jan. 1-4, Painesville, 4-6, Collins, 4-6, MIRA (Bennett and Ingraham, mgrs.): Centerville, Ia., Jan. 1-4, COLLIER, WILLIAM (Bennett and Rice, mgrs.): Indianapolis, Ind., Jan. 1-4, Logansport 11, COLUMBIA, BIG STOCK (Edward C. Stewart, mgr.): Moberly, Mo., Jan. 1-4, COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): New York, N. Y., Oct. 9-10, COOTE, BERT (William H. Goodhue, mgr.): Washash, Ind., Jan. 2, Marion 3, Logansport 4, Lafayette 5, Rockville 6, Sterling 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

LEBOYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Peru, Ind., Jan. 2, Anderson 3, Union City 4, Richmond 5, Danville, Ill., 6, Champlain 7, 8, 9, 10, Washington, Ind., 11, Vincennes 12, Evansville 13, Owensboro, Ky., 14, Hopkinsville 15, Clarksville, Tenn., 16, Jackson 17, Paducah, Ky., 18, Cairo, Ill., 19, LEYBURNER, BOY TON (Frank R. Shalters, mgr.): Alton, Ill., Jan. 1-4, LITTLE TRILXIE (Fred Robbins, mgr.): Lewisburg, Pa., Jan. 2, Williamsport 6, Sonbury 7, Lewistown 8, LONDON LIFE (Murray and Long, mgrs.): Winnipeg, Man., Jan. 1, 2, Grand Forks, N. D., 3, Fargo 4, LYEUM CO. (Ernest and Fred Shipman, mgrs.): Coonburg, Can. Jan. 2, Peterboro 3, Campbellford 4, Lindsay 5, Port Perry 6, Whitby 7, Oshawa 8, Bowmanville 10, Brighton 11, Trenton 12, Pictou 13, LYEUM MEYER (Mr. and Mrs. Louis J. Russell): Hubbard, O., Jan. 2, 3, Lowellville 4-6, LYEUM STOCK (Daniel Frohman, mgr.): New York City Nov. 27-Indefinite, MACAULEY, PATTON: Hamilton, Pa., Jan. 1-4, Wilkes-Barre 5-13, Pittston 15-20, MACK, ANDREW (Rich and Harris, mgrs.): Pittsburg, Pa., Jan. 1-4, MACK, ANDREW STOCK (Wilbur Mack, mgr.): Gas City, Ind., Jan. 1-4, Columbia City 8-13, Warsaw 15-20, MACAULIFFE, JERRY, STOCK: Chelsea, Mass., Jan. 1-4, MATHIE'S MISHAPS (Fitz and Webster, mgrs.): Santa Fe, N. M., Jan. 2, Las Vegas 3, Trinidad, Col., 4, McFADDEN'S FLATS (Gus Hill): St. Louis, Mo., 1-4, MILK, FIFI (Eastern): William A. Brady, mgr.: Frankfort, Ky., Jan. 2, Lexington 3, Louisville 4-6, Memphis, Tenn., 8, 9, Jackson 10, Cairo, Ill., 11, Alton 12, London 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 30



Steen, Abe Somers, Wm. Stedman, C. R. Stanton, C. E. Smiley, F. M. Stevens, J. M. Salnpolis, Lee Sterritt, Harry Shamon, W. H. Sherwood, Harry Shume, M. E. Seymour, Frank W. Scherer, Aug. Sohlike, Ray Strath, Gustave A. Stryker, George Soule, Spencer, A. H. Stuart, J. E. Southwell, Lewis Simons, Edwin Southers, Phil Sheridan, Harry Somers, Wm. Stevens, C. C. Sydney, Dan. Smith, Frank B. Small, Thos. Q. Spaulbrook, H. W. Schops, Frank B. Smith, E. G. Seagler, Wm. C. Smith, Otis Skinner, A. L. Sutherland, Richard Shetlock, E. A. Strand, Taylor, L. Stoddard, A. P. Thorpe, Oliver Trehorn, Howard E. Tilton, Paul Taylor, C. T. Langley Taylor, Geo. M. Thompson, Walton Townsend, H. A. Taussey, W. Thompson, Geo. Tallman, B. R. Tammann, Sydney Toler, J. Tempest, Jas. Tilanigan, R. W. Turner, Hugh Taylor, Edwin A. Tester, Chas. K. Thropp, Edward Thompson.

Underwood, Arthur.

Vedder, Will H. E. C. Vesina, Vogel and Deming's, Arthur Villair, J. K. Vetter, Edward Vining, Bayard Vettler.

World, Clint, Edwin Wallace, Clifford Wilkins, Wm. Warrington, Geo. Walsh, Steven Wright, J. W. World, Harry Webster, John L. Weber, Karl C. Way, Frank Winstead, Tom Whitbread, Lawrence Williams, Henry Wallace, Geo. N. Waterbury, Deahler Welch, Sherman Wade, Carlton Wells, E. A. Waring, Wm. H. White, Chas. Wemple, Chas. H. Williams, F. Ward, Wagnubals and Kemper, Robert Wattler, John Wheeler, Howard Wall, Knox Wilson, Joseph Walsh, Chas. Wragate, Grey Woodward, Donald Bruce Wallace, Chas. Waters, George Wood, Robert J. Ward, Walter Walker, E. Webb, Fred Wiwyne, Clayton E. Whyte, Andy Waldren.

Young, James, Carl George Young, Jack Young.

Zono, Harry, Ed Zereweth.

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## TELEGRAPHIC NEWS

## CHICAGO.

Holiday Hits—How They Remembered Hall—  
Prairie Pointers.

(Special to The Mirror.)

CHICAGO, Dec. 30.

The glad Yuletide season has put many dollars into the hands of the local managers, and the indications are that the New Year time will add many more to the store. Quo Vadis, The King's Musketeers, The Girl from Maxim's, and A Poor Relation, have all had their share of the holiday money. It is a pleasure to state that Sol Smith Russell, after his rest of a week, reappeared at the Grand Opera House last Monday and played Noah Vale in A Poor Relation in his old clever fashion. In fact, so successful has been the revival that the comedian will continue it through his third and last week here, after which he will take a long rest, and Frank J. Keenan will go on with the company, under Fred Berger's management, filling the Russell dates for the rest of the season. Mr. Russell will be followed here by Stuart Robson in Augustus Thomas' latest play, Oliver Goldsmith, to be succeeded later in January by Julia Arthur in More Than Queen.

The Christmas dinner of the Forty Club at the Grand Pacific last Tuesday afternoon was a huge success. Among the guests were Judge Kohlhaas, Edmund D. Lyons, Judge Horton, Arthur Forrest, W. H. Clarke, Willis Abbott, W. A. McConnell, and Elmer Grandin. The annual ladies' dinner will occur on Jan. 30 at the Grand Pacific.

The Girl from Maxim's, at the Columbia, enters upon the second and last week of its engagement Monday night, to be followed Jan. 7 by Henry Miller in The Only Way, after which Herbert Kelcey and Effie Shannon come for a week, and later Francis Wilson.

It is with heartfelt regret that I chronicle the death of Richard Hooley Powers, oldest son of Manager Harry J. Powers, of Powers' Theatre, who passed away last Tuesday. The heart of every one in the profession will go out in sympathy to the bereaved parents.

E. H. Sothern has had his usual succession of splendid houses at Powers', and The King's Musketeers has had a potent drawing card for the first week of the engagement. Next Monday The Song of the Sword will be presented. Mr. and Mrs. Kendal will soon follow at Powers', after a week or so of June.

Oh, had I the wings of a dove I should fly down to Stayvenant Square to-morrow to attend the wedding of Jane Grey and Charlie Richman, to which I am bidden, but I haven't the wings, so I must content myself by wishing the best of luck to the Charlie who plays to us out here until to-morrow afternoon.

So great has been the success of Quo Vadis at McVicker's that Manager Litt has canceled the three January weeks of In Old Kentucky, and we shall consequently enjoy Quo Vadis until Feb. 1 at least. It is one of the great successes of the season here.

Roland Reed's thousands of friends and admirers here in Chicago are watching the dispatches and hoping that he will recover from his illness and return year after year to make us laugh. They make few like Roland Reed now.

The New York end of the Castle Square Opera company has made a great hit at the Studebaker with good opera at popular prices. Joe Sheehan is a favorite, and good old "Hutchy" Clarke, the basso, returns to us after many years with a voice that is a marvel. Aida has filled the house this week, and Romeo and Juliet is billed for the New Year's matinee, in English.

"Ted" Lyons, who has made a hit as Hero in Quo Vadis at McVicker's, sang a Scotch ballad at the Forty Club dinner. It is the first time that a Scotch high-ball has been heard in the West.

The Dearborn Street will follow The Charity Ball next week with The Magistrate. Being a magistrate myself, I shall certainly have to see the performance.

Walter Jones in appearing in vaudeville builded better than he knew when he chose Norma Whiffy as his associate, for at the Grand Opera House this week this beautiful young woman has attracted all of the young swells, who have loaded her with favors and lobsters and honors and oysters. And Mr. Jones also ran.

The regular Thomas Orchestra concerts were very largely attended yesterday afternoon and this evening at the Auditorium, and the indications are that this is to be the best season the orchestra has ever enjoyed.

At the Academy of Music next week Clifford and Huth, in Courted Into Court, will succeed The Sporting Duchess, and up at the Alhambra A Genuine Gentleman will be followed by What Happened to Jones.

Hoyt's A Black Sheep is underlined to follow Williams and Walker in The Policy Players at the Great Northern to-morrow, while over at the Bijou Go-Won-Go Mohawk will succeed The Great Train Robbery.

Under the date line of "Box 249, Yokohama, Japan, Nov. 29, 1899," I received on Christmas eve a letter which read as follows: "Knowing you were a friend of my father and thinking that a few pictures of the best actors in Japan might interest you, I send the inclosed. Danjuro is the great actor in this country, and he is eighty years old. A merry Christmas and a happy New Year from my mother and yours respectfully, Master Gus Hege." The pictures sent are very interesting, especially that of Danjuro, aged eighty,

the H. C. Barnabee of the Japanese stage. But it makes me feel pretty aged to receive letters from sons of my old theatrical friends.

Manager J. M. Ward, of the Alhambra, was presented at the Christmas matinee with a handsome gold watch and chain by the attaches of the house, and he retaliated at night by giving a banquet to them and to the members of A Genuine Gentleman company.

Up at Hopkins' next week there will be a revival by the stock of The Lost Paradise, and over at the Criterion In Darkest Russia will be followed to-morrow by The Night Before Christmas.

Gus Williams is on hand this year with his regular original and up to date New Year's card, depicting old Father Time at the bow of an automobile, from which young 1900 is alighting. Hennessy Leroye sends one which says, "Wish you the same old chestnut, a merry Christmas and a happy New Year," with a practicable chestnut. Mr. and Mrs. J. E. Dodson exhibit their real Americanism on New Year's cards decorated with representations of noble Redskins. Olga Nethersole sends her engraved best wishes for the holidays. Charlie Ross wires, prepaid: "Same to you and let it go at that," from Weber and Fields; and Valerie Bergere sends a neat card of best wishes from the Dearborn.

After the performance last Sunday night the attaches of the Criterion gave a special holiday performance of True as Steel, six scenes in twenty minutes, with Ben Giroux as leading lady, Frank Moynihan as subterfuge, and George Irish as Omnes. Manager Lincoln J. Carter then gave a banquet as an antidote.

The "Santa Claus myth," against which the iconoclasts have been hurling so many shafts of late, still obtains over in my police district. On Christmas eve a man over that way hung up his stocking, placed a piece of lead pipe in it, and then went out under the viaduct and succeeded in collecting \$37.40 and a silver watch. I had him the next day, and learned that he had just finished an engagement at the House of Correction. Well, I booked him for a return date there and he will enjoy a run until Spring.

Happy New Year to all of you.

"BUFF" HALL.

## PHILADELPHIA.

## Vaudeville Rampant—Bills to Greet the New Year—Items.

(Special to The Mirror.)

PHILADELPHIA, Dec. 30.

Our high-price theatres, outside of Christmas night, have not done the business anticipated. The popular-price and vaudeville theatres have been reaping a rich reward.

The purchase of the majority of stock of the Academy of Music, as announced last week by the Widener-Elkins-Whitney syndicate, seems to be not altogether settled. There was an option given on the stock, but the parties said to be interested deny the consummation of the deal.

The Building Inspectors and Fire Marshal are this week making a tour of places of amusement preparatory to issuing licenses for the coming year.

This week a new and beautiful theatre has been added to the long list of amusement resorts. Hafner's Pleasure Palace, which opened Dec. 25 with the Milton Aborn company in The Mascot, introduced Ida Mülle, Florence Ackley, Anna Bell, Margy Knapp, Maud Davis, Joseph W. Smith, Warren D. Lombard, Frank Wooley, Thomas O'Brien, Harry Morton, Milton Aborn, and a well selected chorus. The vaudeville features are Barr and Evans, Edward Harrigan and company, Masse, Metweef Duo, Behman and Spaulding, Barrett and Larned, and Thompson and Green. The patronage was excellent. Milton Aborn is general manager. Next week The Chimes of Normandy, with John Kernell, Lizzie Evans and Harry Mills, Rice and Rice, and Mardo, in vaudeville.

The Arch Street Theatre, as announced last week, was not a success, and closed its doors. It will reopen Jan. 1 as a vaudeville house, with John B. King as new lessee, under direction of W. L. Lykens.

William H. Crane inaugurated his two weeks' engagement at the Broad Street Theatre Dec. 25, attracting only fair patronage with A Rich Man's Son, a disappointing play. William Courtleigh and the entire company work very hard. John Drew follows, Jan. 8.

Denman Thompson and The Old Homestead opened Dec. 25 at the Chestnut Street Opera House for two weeks. It is the same old familiar entertainment, and drew fair business. Alice Nielsen, in The Singing Girl, Jan. 8.

The Sign of the Cross is at the Chestnut Street Theatre this and next week. Charles Dalton presents a fine impersonation, aided by a well-balanced company. Business has not been up to that of former engagements. James K. Hackett, in The Pride of Jennico, Jan. 8.

Charles H. Yale's Forever Devil's Auction is a great card this week at the Park Theatre, attracting crowded houses. Everything is new throughout, and appeals to all classes. Jan. 1 Fanny Rice in A Wonderful Woman.

Chauncey Olcott is at the Walnut Street Theatre for two weeks in A Romance of Athlone. The Great Ruby Jan. 8.

A Female Drummer, with Johnstone Bennett and a company of favorites, are at Gilmore's Auditorium. Next week's announcement is Ward and Vokes in The Floor Walkers. An attempt is being made to secure an injunction to prevent them using this title, a Western man claiming priority, but they will appear probably as announced.

The Lights of London attracted large holiday crowds to the Girard Avenue Theatre, the

Durban-Sheeler stock being enthusiastically received at every performance. Rose Stahl, as leading woman, met with a cordial greeting, and will prove a popular and valuable addition. The usual Christmas tree, with many presents to managers and company, followed by a supper, was a very agreeable affair. Spartacus Jan. 1.

A loving cup was presented to Mr. and Mrs. George R. Fish (Mrs. Forepaugh) from the Forepaugh stock, on Christmas Day, in connection with their Christmas tree, on which every member of the company and the employees were remembered.

Monbars attracted large patronage this week at Forepaugh's, were the stock interpreted the many characters in their usual finished and artistic style, John J. Farrell, Carrie Radcliffe, and Henriette Vaders deserving special mention. The Cherry Pickers Jan. 1.

Byrne Brothers in Eight Bella, with their excellent company, held the week at the National Theatre to profitable business. The Bowery After Dark Jan. 1.

The Standard Theatre had a splendid week with The Ensign by the Jermon stock, and special engagement of Amy Lee as Dot. Specialties between the acts introduced Marshall, Morrow and Mendon, and the Leonards. Amy Lee, in Lost in New York, Jan. 1.

Secret Service, with William B. Smith, Frances Ring, H. A. Morey, Frank Rolleston, Charles Crosby, and Marian Childers, are at the People's Theatre this week. The King of Rogues Jan. 1.

The Christmas programme at the Eleventh Street Opera House, where Dumont's Minstrels hold full sway, is fully appreciated by their legion of patrons. The burlesques remain unchanged for coming week.

The opening of the grand opera season at the Academy of Music by the Maurice Grau opera company, Dec. 26, was successful. Faust was announced with Madame Calvé, but she being ill, Suzanne Adams sang the role of Marguerite. Tannhauser Dec. 28, Madame Gadske singing Elizabeth in place of Milka Ternina. Lohengrin and Carmen next week.

Little Helen, a diminutive dancer, made a hit this week at the Grand Opera House. Announcements for New Year's week include the Banda Rossa, Madame Tavy, Richard Harlow, Harry Howard's dog and pony circus, Kenos, Welch and Melrose, Weston and Beasley, the La Velles, Harry Gilbert Castle, Sisson and Wallace, and Fields and Russell.

The business at Keith's Theatre excels all previous records, the attractions for week being the best ever offered at this famous resort. The programme for New Year's week offers a feast of novelties with Cassie Loftus, The Girl With the Auburn Hair, Adelaide Herrmann, Mr. and Mrs. Charles T. Ellis, Canfield and Carleton, Charles T. Aldrich, Cyrus Dare, Martinetti and Sutherland, Fox and Foxie, Baker and Hayes, Broadway Trio, Lee Thoman, John Healy, Cyr and Hill, and the biograph.

The hold that vaudeville has taken in the Quaker City surprises many of our managers. For many years three theatres more than appeased the appetite, but lately one place of amusement after another has entered the field. With the opening of the new year there will be nine theatres appealing for variety patronage. It is hardly possible that they can all succeed, and we must abide by the survival of the fittest.

The reports of new theatres have all died out. There probably will be none built in this city for many years to come.

S. FERNBERGER.

## BOSTON.

Changes All Around at the Hub—Theatre  
News—The Week's Bills.

(Special to The Mirror.)

BOSTON, Dec. 30.

Next week promises to be by far the most notable of the entire dramatic year in Boston, for nearly every house in the city makes a change of bill, and the newcomers are all notable.

Most eagerly anticipated of all is the first appearance here of Mrs. Fiske in Becky Sharp at the Tremont, and the house is practically sold out now for the first performance, which will be one of the notable ones of the whole winter.

Mrs. Leslie Carter comes to the Hollis, with Zaza, opening the new year and remaining for a month.

Modjeska will appear at the Boston with her new play, Marie Antoinette, and other selections from her repertoire will be given also.

The stock at the Castle Square, headed by Lillian Lawrence, will give the first production in America of the London Adelphi melodrama, With Flying Colors.

The Rogers Brothers in Wall Street will open a four weeks' engagement at the Boston Museum.

Sag Harbor continues on its long run at the Park, but the fateful words "last weeks" have been posted up over the signs.

A Greek Slave will remain at the Columbia, where Minnie Ashley has made a conspicuous hit, renewing the popularity which she won in The Geisha.

The Grand Opera House will have its first minstrel company next week—William H. West's—and the innovation should prove very popular.

The Diamond Breaker will be the play for the stock at the Bowdoin Square next week.

A Brave Woman will be given by the stock at the Grand next week. The plan of moving stock companies is no longer employed between this theatre and the Bowdoin Square. Boston authors have formed a club, which is of considerable interest to playgoers since T.

Russell Sullivan, who dramatized Dr. Jekyll and Mr. Hyde, and Mrs. E. G. Sutherland, who helped Captain Charles King in dramatizing Fort Frayne, and who has written several plays of her own, are among the members.

Rumors about the new lease of the Columbia have been current for several days, and from New York came the positive statement that Hurtig and Seamon had obtained the house, and would run it with vaudeville, but Pierce J. Grace, who represents the owners of the property, told me "there had been some little negotiations, but hardly sufficient to warrant the statement that the matter had been closed. New complications in regard to the house came up last Wednesday, when a bill in equity was brought in that session of the Superior Court by Thomas J. Barry against Pierce J. Grace, John B. F. Emery, Pierce L. McCarthy, and James J. Grace, to have the defendants restrained from an illegal use of liquor licenses of the first and fourth class, issued by the police commissioners to the plaintiff and all the defendants except James J. Grace, to sell liquors in the Columbia Theatre. The ground of the bill is that the licenses were issued for the benefit of the Columbia Theatre and Music Hall company, a New Jersey corporation, of which the plaintiff is president, and Pierce J. Grace is the treasurer, and that the latter, with his father, James J. Grace, has disposed of the corporation of the theatre, and that James J. Grace is by himself and his agents giving theatrical exhibitions there, and is using and selling liquors under the licenses, which is an impairment of the property rights of the corporation and of the plaintiff in the licenses. The value of the licenses is alleged to be \$6,000. The defendants claim that as co-licensees in the licenses they have the legal right to sell liquors under them and do as they are doing. The plaintiff is to further amend his bill, and the defendants are to file their answers, and the pleadings are to be completed by Jan. 8.

The latest report about the Columbia is that Dunne and Ryley have secured the house and will open with a stock company in four weeks, presenting Weber and Fields' old burlesques, beginning with Helter Skelter and Catherine. Pierce J. Grace denies the rumor.

There has been little more talk about the proposed playhouse to be built for George W. Lederer. The site latest suggested is at the corner of Tremont and Boylston streets.

Anne Caverly is in town rehearsing with Mary Sanders. She should make a great success as Sally Brass in Little Nell and the Marchioness.

Little Red Riding Hood proved a popular success with holiday matinees every day. It was a dazzling spectacle, and the only fault of the first production was that there was too much of it. The extravaganza was immediately whipped into shape, and should make a hit. Midge Lessing and Ethel Jackson made a capital pair, and Hallen Mostyn was the leader of the comedians. David Abrahams, by his impersonation of the cat, proved the drollest feature of the affair, scoring one of his greatest successes. O'Brien and Havel, and Midgeley and Carlisle, in vaudeville introductions, made hits, and the ballets, under the direction of Lilla Viles Wyman, were especially taking.

William Seymour is busily engaged rehearsing Mary Sanders' company in Little Nell and the Marchioness.

Charlie Emerson Cook has been renewing old friendships here in Boston, where he formerly was editor of the Budget. He came here in advance of Mrs. Carter.

The final matinees of the Japanese players at the Tremont were among the most interesting of the entire engagement. They can give our actors points on many phases of art. An attempt was made to extend the stay here, but in vain.

The Cadet Girl will be the next production at the Columbia. Little has been said about it yet, but the play is said to be from the French.

James Jay Brady, who came here with Chris and the Wonderful Lamp, will stay on with the Rogers Brothers.

Marion Bate made her debut in Little Red Riding Hood, proving herself a soprano with a voice of unusual purity and brilliancy of execution.

James Gilbert has been engaged to direct the rehearsals of the Dudley Minstrel Association in Roxbury.

Rachel Noah is arranging to give a special matinee at the Park early in the new year. A well-known society man, prominent in amateur theatricals, will appear, and the leading lady will be Grace Atwell. JAY BENTON.

## WASHINGTON.

Naughty Anthony Produced—Other Bills—  
Announcements.

(Special to The Mirror.)

WASHINGTON, Dec. 30.

David Belasco's new and first farce, Naughty Anthony, had its first production at the Columbia on Christmas night. The following was the cast:

Anthony Depew	Frank Worthing
Adam Budd	William J. Le Moyne
Zachary Chillington	William Elton
Jack Chevalot	Charles Wynegar
Mr. Houghton	Clode Gillingwater
Mr. Brigham	E. P. Wilkes
Miss Rinkett	Fanny Young
Cowley	Albert Brunsing
Knox	Samuel Edwards
Ed	Brandon Tynan
Mrs. Zachary Chillington	Maud Harrison
Booy	Mary Barker
Winnie	Olive Redpath
Cora	Blanche Bates

The farce exploits the troubles of one Anthony Depew, a Chataqua professor of moral culture, who falls in love with a gay hosiery model named Cora. Detected kissing her, he represents himself as his landlord, and the confusion of identity furnishes innumerable



complications that kept the audience in a merry mood. The interpreting company was superior to any that Washington has ever seen in farce. Blanche Bates and Frank Worthing handled the leading roles with intelligence and spirit. William J. Le Moyne made a hit as the landlord. Olive Redpath was a bewitching maid. Maud Harrison was a handsome and clever Mrs. Chillington. Capital work was also done by Albert Bruning, Claude Gillingwater, Samuel Edwards, William Elton, Brandon Tynan, and Mary Barker. Next week Jefferson de Angelis will be seen in *The Jolly Musketier*.

The National has been crowded to the limit this week, as is to be expected with Sir Henry Irving and Ellen Terry as the attraction. During the week *Robespierre*, *The Merchant of Venice*, *The Amber Heart*, *Nance Oldfield*, *Waterloo*, and *The Bells* have been presented. England will continue to hold sway at the National next week, when Mr. and Mrs. Kendal will appear in *The Elder Miss Blossom*.

Robert B. Mantell, in *The Dagger and the Cross*, has done well at the Lafayette Square. The play is somber and powerful. Mr. Mantell gives a splendid performance of the leading role. An adequate company supports him. On Monday Kirke La Shelle's new opera, *The Princess Chic*, will have its first week stand.

Rose Melville's quaint characterization of Sis Hopkins, in the play of that name, has delighted good houses at the Academy. Secret Service will be the New Year's bill.

The Jeffries-Sharkey pictures continued at Convention Hall.

Burton Holmes will lecture on "Japan Revisited" at the Columbia next Tuesday. Other lectures that he will deliver are "Roundabout Paris," Jan. 9; "The Grand Canyon," Jan. 16, and "Moki Land," Jan. 23.

The Secretary of War and Mrs. Root entertained a large supper party at their home Tuesday evening in honor of Sir Henry Irving, who is their personal friend. Those present were the Spanish Minister and the Duchess D'Arcos, the Secretary of State and Mrs. Hay, the Secretary of the Treasury and Mrs. Gage, Senator and Mrs. Lodge, General and Mrs. Miles, the Paymaster-General and Mrs. Bates, Mr. and Mrs. Wayne McVeigh, Mr. and Mrs. Thomas Nelson Page, General Corbin, Captain and Mrs. Cowles, and Bram Stoker.

Sir Henry Irving was also the guest of honor at a luncheon at the home of the Postmaster-General Thursday afternoon. All the members of the Cabinet, Senators Lodge, Elkins, and Barrows, General Corbin, Wayne McVeigh, Judge Maury, Bram Stoker, and William E. Curtis present.

The receipts of Paderewski's recital given at the Columbia Theatre recently were \$3,220, the largest amount ever received by a pianist in this city for one concert.

The Choral Society gave last Tuesday night at the Congregational Church the first of the two concerts that will cover the entire score of Handel's oratorio, *The Messiah*. The principals were David Bispham, Nicholas Douty, Mrs. Charles B. Morton, and Fielding Roselle. The second concert, Jan. 2, will have the services of Madame Gadsby, together with Nicholas Douty, Marguerite Hall, and Harry F. Merritt.

Here's wishing THE MIRROR and its readers a Happy New Year. JOHN T. WARDE.

#### ST. LOUIS.

#### Current and Coming Bills—Changes at Hopkins—News Siftings.

(Special to The Mirror.)

ST. LOUIS, Dec. 30.

The Bostonians are singing at the Olympia Theatre this week *The Smugglers*, *Robin Hood*, and *The Serenade* from the repertoire. Next week Henry Miller will be seen in *The Only Way*.

Herbert Kealey and Effie Shannon began an engagement at the Century last Sunday night, appearing in *The Moth and the Flame*, a play seen here before. They played to good audiences during the week and gave very enjoyable performances. To-morrow night Willie Collier will open in Mr. Smooth.

The Castle Square Opera company, after a week's rest as far as performances were concerned but not as to rehearsals, began again last Monday afternoon and gave a double bill, *Pinafore* and *Cavalleria Rusticana*. The *Pinafore* production was very fine and the cast a strong one, Maude Lillian Berri, Clinton Elder, Edgar Temple, Wade Henshaw and Mr. Boyle doing the best work. In *Cavalleria*, Selma Kronold and Grace Golden alternated as Santuzza, and both sang and acted splendidly. The rest of the cast was in good hands. The scenery was particularly fine. Crowded audiences have attended each performance and the S. R. O. sign was out at the Wednesday and Saturday matinees. So great has been the demand for seats that the same bill will be continued next week. A Basso Porto (At the Lower Harbor) will have its first performance in this country Jan. 8.

The production of *The White Heather* at the Grand Opera House this week has been successful. Rose Coghlan and John T. Sullivan have the leading roles. The scenery is elaborate and the whole production a fine one. To-morrow, Jack and the Beanstalk will open for a week.

*The King of the Opium Ring* played to crowded houses at Havlin's Theatre all the week. McFadden's Row of Flats Jan. 1-6.

Little Lord Fauntleroy is the Christmas week offering at Hopkins', and it has been given by the stock company in a manner that has surprised the large audiences. Mr. Freeman in the leading role was very good, and the character work of Maye Louise Aigen was particularly artistic and successful. Nettie

Bourne was also good. Alberta Noxon was very bright. To-morrow Cumberland '61 will be given, and the vaudeville act will include Brunet and Riviere, Binns and Binns, Capitan and De Haven, and Maie.

The Columbia's bill this week pleased everyone. The attendance was large. Charles R. Sweet took the honors, however, but the other acts were also hits. Next week Williams and Walker's company will furnish the entertainment.

Harry Morris' Twentieth Century Maids have drawn big audiences to the Standard. His burlesque, *Cyrano de Rubberneck*, made a hit. To-morrow Reilly and Woods' company will open.

Rachel Deane will play second leads with the Hopkins Stock company here after next week.

An orchestra was put in Hopkins' Theatre last Sunday and will be a feature for the rest of the season.

J. C. Jannopoulos, associated with Colonel J. D. Hopkins, as lessees of the Hopkins Theatre, has sold out his interest as lessee to Sam Gumpertz, the general manager of Colonel Hopkins' enterprises and at present manager of Hopkins'. Mr. Gumpertz will continue as heretofore the manager of the theatre. Mr. Jannopoulos still retains his interest in the Hagan Opera House Company, who own the building. He will give his personal attention to the building proper and to his suburban Summer resort, for which he is booking attractions for the coming Summer season.

Nettie Bourne, who has been leading lady of the Hopkins Theatre this season, will be sent next week to Chicago, where she will

Charles R. Hawley was his substitute and sang well.

Two little girls distinguished themselves on the local stage this week. Mattie Southwell, daughter of Resident Manager C. M. Southwell, of the Castle Square Opera company, made a hit as the Midshipmite in *Pinafore* at Music Hall, and Alberta Noxon, daughter of Mrs. Libby Noxon and grand-daughter of the late Mr. Noxon, the scenic artist, played the title part in *Little Lord Fauntleroy* at Hopkins' most successfully. W. C. HOWLAND.

#### BALTIMORE.

#### Success of the Pride of Jennico—New Year Bills and Jottings.

(Special to The Mirror.)

BALTIMORE, Dec. 30.

David Belasco's new comedy, *Naughty Anthony*, now doing so well at the Columbia in Washington, will be the attraction at Ford's Grand Opera House next week. It will be presented with a strong cast, which will include Blanche Bates, Olive Redpath, Maud Harrison, Frank Worthing, W. J. Le Moyne, and William Elton.

James K. Hackett drew the capacity of the house at both of the Christmas performances when he presented *Rupert of Hentzau*. On Tuesday evening he produced his new play, *The Pride of Jennico*, before a large and enthusiastic audience, and if applause is any indication of success, the play will be a hit. So hearty was the approval that after numerous curtain calls, Mr. Hackett was called out at the end of the third act. In a very neat speech he returned the thanks of Daniel Froh-



ROLAND REED.

alternate with May Hosmer, leading lady at Hopkins' Theatre there.

A. C. Robinson, press agent of Hopkins', has been promoted to the position of assistant to Manager Gumpertz.

Colonel J. D. Hopkins has gone to Hot Springs for his health. His eyes have been giving him trouble and he will remain at the Springs for several weeks or until his eyes are better.

Geo. L. Neff, a St. Louis boy, who was connected with the old People's Theatre (now Havlin's) in the days of W. C. Mitchell and Matt Ryan, and is now agent for On the Wabash, came to the city last week to spend the holidays. He was met at the depot by Manager Garen, W. J. Conihnan, John Sheehy, John Fleming and the rest of the Havlin's staff, accompanied by a brass band. The party adjourned to Havlin's and had a luncheon.

William Garen, manager of Havlin's, was initiated into the Knights of Pythias order last week and the attaches of the house presented him with a handsome charm set with diamonds.

Al Ahrens, formerly treasurer at the Grand Opera House, is now treasurer at the Coliseum.

Richard Burke, treasurer of the Standard Theatre, is out after seven weeks' illness with typhoid and malarial fever.

John T. Sullivan, of the Rose Coghlan company, has been quite ill with a threatened attack of typhoid fever. He is gradually recovering.

*The Messiah* was sung at the Odeon by the Choral-Symphony Society last Thursday night before a very large and fashionable audience. One of the soloists was Charlotta Maconda.

Helen Bertram, of the Bostonians, was confined to her rooms for several days this week suffering with a severe cold and did not sing. Grace Cameron took her place acceptably. W. H. McDonald was also laid up with a cold.

man, under whose management the play is produced; Mrs. Abby Sage Richardson, who made the dramatization, assisted by Grace Livingston Furniss from the incidents of the novel by Agnes and Egerton Castle; for the members of the company and for himself. The play is of the romantic type, and is well fitted to the abilities of Mr. Hackett and his new leading woman, Bertha Galland. It attracts the interest of the audience from the rise of the curtain and holds it until the end of the four acts. It is full of stirring situations which demand and receive the best efforts of the company.

In the first act Basil Jennico proposes for the hand of the Princess Ottilie through her supposed waiting maid, who is no other than the princess masquerading for a frolic. The princess, loving him, plans a secret marriage, and when he discovers the supposed deception his love overcomes his pride, which, however, is again aroused when doubts are put in his mind by a prince, who loves the princess and thus accomplishes a temporary separation. In his quest for his wife Jennico escapes attempts at assassination at the hands of the prince's followers, and finally regains his wife in the mountain fastness of a brigand's retreat whither she has been carried by the prince. The rescue is accomplished at sword's point during a fight in which the hero vanquishes, in turn, one after another, the prince and his followers. Only at the very end does he learn that in reality he has married the princess, and so his pride need not suffer at the expense of his love. Mr. Hackett's work is admirable and well sustained throughout. Miss Galland gained the sympathy of her audience early in the play, and held it to the close. Grace Reals played a gypsy girl with fire and color, and her comeliness contributed no little to the effect. Brigham Royce made a polished villain, and gave an excellent interpretation of his role. Others in the cast were: Carl Ahrendt, Ar-

thur Hoops, Sidney Price, Longley Taylor, Stephen Wright, Mace Greenleaf, Edward Donnelly, James Otley, George Allison, Frank Anderson, John Willmer, George Trimble, Thomas D. Daly, Gertrude Rivers, Josephine Mack, Virginia Buchanan, and Amy Ricard.

Henry Irving and Ellen Terry will appear in *Robespierre* at the Academy of Music next Monday evening. This play will be continued until Friday, when it will give place to *The Merchant of Venice*. Saturday afternoon the bill will be Nance Oldfield and *The Amber Heart*, and Saturday night *Waterloo* and *The Bells* will be given. Mr. and Mrs. Kendal have enjoyed an excellent week at the Academy, where they have appeared in *The Elder Miss Blossom*.

The Lyceum Theatre stock will present *Madame Sans Gene* next week. This week this admirable company appeared in *The Rivals*, a performance which is of great credit. Lizzie Morgan made an excellent Mrs. Malaprop, and Scott Cooper a forceful Sir Anthony. John W. Albough, Jr., was very good as Captain Jack Absolute, Sarah Truax made an enjoyable Lydia Languish, and John T. Craven an acceptable Bob Acres.

Martha will be the opera sung next week at the Music Hall by the Milton Aborn Opera company. *Il Trovatore* has been given this week, with Clara Lane and Eleanor Kent alternating in the role of Leonora. J. K. Murray scored another success as the Count di Luna, and Amelia Fields sang the part of Azucena charmingly.

Devil's Auction will hold the stage of the Holiday Street Theatre, beginning on Monday next. James H. Wallack's production, *The King of Rogues*, was this week's attraction presented by a competent company.

Ignace Paderewski is coming to the Music Hall Jan. 15.

Hagenback's Zoo, at the Cyclorama Building, has proved a success. The patronage is generous and steady.

James K. Hackett's company is notable for the number of tall persons in it. Mr. Hackett himself is very tall, and Arthur Hoops not less so. Brigham Royce is likewise of good height, and Johanna Howland of unusual stature. A number of others exceed the average of inches. On the other hand, Bertha Galland is petite, which seems to make her all the more interesting in the love scenes with Mr. Hackett. Edward E. Rose, under whose stage direction *The Pride of Jennico* is given, has just completed a dramatic version of David Harum. He will also stage *Richard Carvel*.

HAROLD RUTLEDGE.

#### CINCINNATI.

#### The New Year's Beginning—Frank J. Keenan in Sol Smith Russell's Role.

(Special to The Mirror.)

CINCINNATI, Dec. 30.

Herbert Kealey and Effie Shannon are to open at the Grand at the matinee New Year's Day in *The Moth and the Flame*. They both made a splendid impression when they were here last season in this play. A *Runaway Girl*, which has been the Christmas attraction, has been doing very good business.

Captain Lettarblair will be the New Year's bill for the Pike stock, and an excellent performance is assured. The Christmas play, *Men and Women*, received a good production. Messrs. Keenan and Bosworth, and Misses Collier and Vane making hits.

*The King of the Opium Ring* will appear at the Walnut Sunday afternoon.

The new melodrama, *Devil's Island*, will be seen at Heuck's for the week beginning to-morrow afternoon. The advance sale has been of the usual large dimensions.

The first week of the Lyceum was highly gratifying to the new management, and another popular attraction has been secured for the coming week, Henshaw and Ten Broeck in *Dodge's Trip to New York*.

Frank J. Keenan, stage director of the Pike, who has been very successful in character parts, has been engaged to play the role of Noah Vale in *A Poor Relation*, taking Sol Smith Russell's part during the latter's enforced retirement on account of illness. Mr. Keenan leaves here next week, and will appear with the Sol Smith Russell company for the first time on Jan. 15.

THE CHRISTMAS MIRROR arrived last week, and was received with great pleasure by a host of readers here. It is the universal opinion that the high-water mark has been reached in both literary and artistic lines.

WILLIAM SAMPSON.

#### NOTES OF NEW THEATRES.

It is probable that next season will see a new theatre at Rutland, Vt. L. H. McIntire has agreed to build the house, if it is exempted from taxation for five years. An attempt will be made to secure the passage of a legislative act authorizing the exemption, and, should this fail, the taxes will be paid by subscription.

Through James D. Allen, a Philadelphia architect, Martin J. Dixon has had plans drawn for the transformation of the Lenox Club, at 107th Street and Lexington Avenue, this city, into a handsome popular-priced theatre, with a seating capacity of 3,000. The plans call for a storage warehouse on Park Avenue, with the theatre in the centre, and stores and a vaudeville hall on Lexington Avenue. Mr. Dixon is organizing a company to carry out the proposed alterations.

The MS. of Frank Harvey's new Irish play, *The Mother*, has been lost, and Martin J. Dixon, Mr. Harvey's agent, has had to cable to London for another copy. The play was booked at Parkman, N. J., Dec. 28, 29, 30, for a trial, but the engagement had to be canceled.



# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1873.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Registered cable address, "Drammirror." Atlantic Cable  
Code used.

The Dramatic Mirror is sold in London at Pall Mall  
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NEW YORK - - - - JANUARY 6, 1900.

Largest Dramatic Circulation in the World.

## "REVERENTIAL" MANAGEMENT.

THE shibboleth of dominant theatrical management is that there is money in catering to the multitude, and this management now and then turns aside from its instinctive impulse to cater to the prurient-minded in order to exploit something quite respectable, from the conventional viewpoint, meanwhile pluming itself on its artistic tendency. But in anything it does it never rises above the commonplace, no matter how it pretends to rise above the indecent. A remarkable development of the characteristic of dominant management here noted is its present posing as a "reverential" management, its vehicle being the "religious" melodrama.

It is well remembered how an ancient prejudice against the playhouse, which of old generally was characterized, as a few modern preachers still characterize it, as "the gateway to hell," was overcome in Boston not many years ago by the giving of plays in the old Museum in that city under the hypocritical pretense that plays represented in a "museum" were not plays, but interesting items in the list of great moral curiosities. The same subterfuge was triumphant in New York in BARNUM's day, thanks to that great educator, who in due time became "the greatest showman on earth." In BARNUM's Museum in New York, as in the Boston Museum, persons with religious convictions were in the habit of enjoying drama, farce and melodrama of the crude and by no means strikingly-elevating sort then in vogue, believing that they were witnessing great moral lessons, because the entertainment was projected on moral grounds. The plays of the Museum were by no means immoral, but they were no more uplifting than many plays of to-day, and it may be said that they were far less artistic.

The same sort of humbug is practiced to-day by managers far less conscientious than were the managers of museum days. The so-called religious play is exploited, not because the managers are religious, but merely and solely in obedience to their native cunning and cupidity; and as they appeal in other enterprises to the irreligious mob, so in these particular vehicles they appeal to the religious multitude. A multitude is a multitude in any case. Its average of intelligence is low, its standards are cheap, and it is easily imposed upon.

The vulgar are the many and the judicious are the few, yet those who discriminate set the standards by which art is measured, and the meretricious is set apart in the adjustment that determines their respective places. The best spirit of the journalism of the day is that which tries to conserve the legitimate in the drama as it encourages all other legitimates; and that spirit is powerful enough to assist strongly in counteracting that influence in the theatre which but reflects the commercial spirit that vitiate so many other institutions—that trades vulgarly on Christianity and strikes a "reverential" pose with unspeakable hypocrisy while it gloats

in secret over the profits. There are a number of fearless, able and conscientious newspapers in this country that from time to time puncture this humbug. One of the newspapers usually right on theatre subjects is the Rochester Democrat and Chronicle, which, the other day, in showing forth these theatrical frauds in the name of religion, mildly criticised a class of persons who are greatly to blame for furtherance of the frauds. Said that journal:

Modern managers, eager for the dollars of the great and wealthy public, whose religious scruples keep them ordinarily away from the theatre, have recently revived this clever humbug. They have invented the "religious drama." The "religious drama" is an ordinary drama, usually a rather crude melodrama, differing in no respect from many other melodramas except that it is persistently advertised as "religious."

We have no present complaint to make against "religious drama," or those who present it. But we have a complaint against the good, clear-minded, cultured men and women who patronize and encourage such second-rate plays because they are artistically advertised, and who, because of their own indiscriminating prejudice against the theatre, discourage and dishearten earnest and honest theatrical efforts by withholding their countenance and patronage from scores of other plays of at least as high ethical purpose and as great religious value as these trashy melodramas, and infinitely more worthy, more valuable and more improving than they in every point of literary and artistic merit, especially in point of reverent and tasteful treatment of subjects approaching sacredness.

That part of the foregoing comment that relates to the discouragement of earnest and honest dramatic efforts that ignorant encouragement of bogus "religious drama" emphasizes is pertinent. But the Democrat and Chronicle, which usually is sound in its premises, makes a grievous mistake in its characterization of persons who lend themselves to the uses of managerial adventurers as "good, clear-minded, cultured men and women." The persons thus characterized may be "good" persons, from the narrowly conventional view point; but their indiscriminating attendance upon so-called "religious" melodramas to set a sort of "religious" authority upon such melodramas, and their indiscriminate avoidance of all plays except those fictitiously set before them with a shallow appeal to their religious convictions, surely does not prove that they are either "clear-minded" or "cultured." Such persons, as decoys for "religious" plays that are not religious, do as much injury to religion as the managers who "reverentially" present such plays do to honesty and to art.

## IN SEARCH OF METHOD.

THERE is a trite saying that poets are born, not made. The same is true of all persons who are factors in the development and the manifestation of any art. And it is also true as to other persons who distinguish themselves in various branches of effort. That is to say, the successful man in any field must have been born with some aptitude for the work in which at his maturity he may win note. And, moreover, what is true of others is also true of actors.

The theatre of to-day in many matters shows great advances over the theatre of a generation ago, yet it is in a transitional state, as are all other human institutions. Many of the material interests of the theatre in this country at the moment are in bad hands, and the results of vulgar manipulation are inevitable, but such results need not necessarily be permanent. The theatre has original strengths, and its more earnest actors have ambitions that a management characterized chiefly by cunning and cupidity cannot destroy, although it may hinder and delay them. The greater and natural forces of a powerful institution sooner or later control that institution's uses, and those forces are potent even against years of subjugation and misdirection.

One of the encouraging things about the theatre of this country to-day is that in spite of its youth and its discouragements it is in many respects better off than the theatre of the mother country, England. All things considered, it is a greater theatre and a richer, too. The theatre of Great Britain has older traditions, and naturally greater names in greater number in those traditions; it no doubt has at least one greater contemporary figure; but in spite of the habit of going to the mother country for so much of the stage to-day, the theatre of America is the more modern, and its profession boasts a greater number of young actors of promise, and its method is the better, of the two.

These superiorities do not exist because of, but in spite of, the vicious system of theatre control that pertains here. As has been suggested, that system is powerless beyond certain limits which may be defined by—which begin with and end with—the dollar and its sole uses. English authorities of the theatre—and most of those authorities of the theatre know little about

the theatre outside of that country—may be disposed to deny the superiorities noted of the American theatre. But denial never alters facts. By the admissions of their own critics and their own public, English actors and English companies have within a very short period learned valuable lessons from American actors and American companies. Through American productions—the very few that they have had the privilege of studying, for they have seen comparatively few—they have studied and enjoyed and recognized notable individual efforts that far surpassed their own individual efforts in like lines, and they have seen assembled effects that they cannot parallel in their own like productions. The personnel of the American theatre is not only superior to-day, but its method is also superior, to the personnel and the method of the British theatre.

One proof of these statements is found in the fact that the English Actors' Association is now bestirring itself to establish a school of acting. No such school was thought in London to be necessary before so many American actors won success and applause in that metropolis. Schools of acting are effective in developing actors only in so far as they select for instruction persons who have some natural talent for the stage. There are many schools of acting in this country. Some of them conscientiously sift from the multitude that applies for instruction only those believed to be worthy of instruction. Probably the method of none of these schools is perfect as a whole, but it cannot be denied that many pupils of the schools have justified their ambitions to become actors and that they reflect credit upon whatever schooling they may have had. Any school earnestly and honestly and ably conducted is an institution to be encouraged. The proposition to establish a school in London under professional auspices is encouraged in that city, and there is no doubt that if it is established and well conducted it will justify the hopes of its projectors.

SOME time ago THE MIRROR noted the courageous and commendable action of the Mayor of Rome, N. Y., who vetoed an ordinance imposing an unjust license fee upon the theatre in that city. The ordinance had been "passed" by the Rome aldermen in spite, because the manager of the theatre had refused to give them annual passes. THE MIRROR at the time animadverted upon the tendency of many aldermen to enlarge upon their rights as fellow citizens. Another case comes to view this week. At Wellington, Kan., the City Council—another name for a Board of Aldermen—recently passed an ordinance requiring the manager of the theatre in that town to pay a license of eight dollars for every one-night company, and twenty dollars for a company playing a week at his house, in addition to the usual tax exacted. There was no Mayor in Wellington to take the bull by the horns, but the theatre manager appears to have been equal to the emergency. He wired all companies with which he had dates canceling contracts, closed his theatre, and says he will not open it again until the ordinance is repealed.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in case of THE MIRROR will be forwarded.]

R. A. St. Paul: J. Sherrie Mathews was in vaudeville before becoming a farce-comedy star.

HARRY, South Bend, Ind.: Write to the managers of the circus.

C. B. Rochester: Companies whose routes are reported are listed in the "Dates Ahead" columns of THE MIRROR.

C. H. R. Easton, Pa.: Address D. Appleton and Company, Fifth Avenue and Thirtieth Street, New York City.

M. W. Philadelphia: "What is the first name of the Mr. Walsh of the Walsh-MacDowell company?" His name is Blanche.

CONSTANT READER, Mount Vernon, O.: 1. The Sisters Hale were seen in vaudeville before joining The Air Ship. 2. Robert B. Mantell made his stage debut as the sergeant in Arrah-na-Pogue, at Rochdale, Lancashire, Eng., in 1872.

J. H. H.: 1. The stage carpenter of the company usually has full charge of the scenery. The property man attends to furniture and all properties. 2. The property you refer to should be furnished by the company, since it is used in the business of the play.

NEMO, New York City: THE MIRROR is unable to state what action managers would take in the matter. The principal stock companies are the Castle Square Theatre Stock company, Boston; the Frawley company, California Theatre, San Francisco; the Nelli company, now en route; the Donnelly Stock company, Murray Hill Theatre, New York City; the Thanhouse company, Academy of Music, Milwaukee; the Alcazar Theatre Stock company, San Francisco; the Durban-Sheeler Stock company, Girard Avenue Theatre, Philadelphia; the Woodward Stock company, Auditorium, Kansas City; the Pike Theatre Stock company, Cincinnati; the Grand Opera House Stock company, Indianapolis; the Theatre Francais Stock company, Montreal.

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## PERSONAL.



RELASCO.—David Belasco contemplates building a theatre of his own in this city, to be conducted according to his own ideas and devoted to his own plays.

HELD.—Anna Held will present a new play by Hennequin in Paris in June, and will bring it hither for production in English next season.

PRIMROSE-DOCKSTADER.—Primrose and Dockstader's Minstrels will be seen at the Shaftesbury Theatre, London, in June, and may visit South Africa and Australia before returning to these shores.

CORRIGAN.—Emmet Corrigan appeared at the Broadway Theatre on Wednesday afternoon in the title-role of Ben Hur. It is probable that he will succeed Edward J. Morgan in the part when Mr. Morgan leaves the cast to rejoin Daniel Frohman's attractions.

HACKETT.—James K. Hackett produced his new play, The Pride of Jennico, on Dec. 26 at Ford's Grand Opera House, Baltimore. Star and play were received with favor as was also Mr. Hackett's new leading woman, Bertha Galland.

IRVING.—Sir Henry Irving visited the White House in Washington on Dec. 26 and met the President. A supper was given in his honor on the same day by Elihu Root, Secretary of War, and Mrs. Root.

BUCKLEY.—May Buckley arrived in town last week from London, where she had appeared in San Toy. She has been engaged for Hearts are Trumps.

REHAN.—Ada Rehan's manager, Richard Dorney, announced last week that plans for Miss Rehan's projected starring tour were still indefinite, and that it might be deferred until next season.

CHAMBERS.—It is said that Haddon Chambers will name his new play The Awakening.

LANGTRY.—Mrs. Langtry sailed from Southampton for New York on the Lucania Saturday.

MCGOWN.—W. H. McGown last month completed his twenty-first year as correspondent of THE MIRROR at Urbana, O., and he hopes to represent this journal in that city twenty-one years longer.

TRUAX.—Sarah Truax was in town last week, negotiating with a prominent dramatist for a society play, which she expects to produce at a Broadway theatre at one of the special matinees that she will give in March.

RICE.—Fanny Rice has made such a success in her new comedy, A Wonderful Woman, that her manager, Dr. G. W. Purdy, has begun negotiations for an early production of the play in this city.

HOPPER.—De Wolf Hopper, according to cabled advices, has secured a year's lease of the Shaftesbury Theatre, in London.

SOUSA.—John Philip Sousa's Band have been appointed the official American band for the Paris Exposition, where they will open on April 14, sailing hence about April 1. They will tour England, France, Germany, Holland, and Belgium while on the other side.

JACKSON.—Leonora Jackson, the young American violinist, arrived in New York last Thursday after her notable success abroad. She will give a recital on Friday at Carnegie Hall.

CLARKE.—George Clarke, who staged Childrea of the Ghetto in London, returned to this city last week. He will stage Sarah Cowell Le Moyne's new play, The Greatest Thing in the World, and will play a prominent part in it.

MARLOWE.—Julia Marlowe has been sued by W. De Wagstaffe for \$10,000 alleged damages, because, as he claims, he lost a newspaper position through her denial of an interview that he wrote, but which he contends did not misrepresent her.

GREY.—Katherine Grey was taken ill on Thursday and her part in Richard Mansfield's production of The First Violin was well played by Ethel Knight Mollison.

GOODWIN.—Mr. and Mrs. N. C. Goodwin (Maxine Elliott) will begin this week to rehearse Henry V. Esmond's play, When We Were Twenty-one. Harry Woodruff has been engaged for this production.

NEVILLE.—Juliette Neville will be featured in a new play at the Vaudeville Theatre, London, during this season.



## THE USHER.



Henry A. Clapp, the well-known Boston critic, delivered a lecture before the Brooklyn Institute the other day, in the course of which he declared that our drama "has no permanent literary value and produces nothing that is going to remain in the intellectual stock in trade of the race."

This sweeping assertion the Brooklyn Eagle—easily one of the ablest commentators on the stage in Greater New York—dissects cheerfully, and, while admitting that it applies truthfully to the general tone and character of the contemporary American theatre, points out that several individual artists are showing devotion to the best possible in their art and are persevering successfully with plays that have souls and brains.

"In his nightly business," says the Eagle, "Mr. Clapp is obliged to see hundreds of cheap, ignorant, coarse plays, and he knows that they make fortunes, so his pessimism is accounted for. But other intelligent people are more fortunate. They may see several good plays in a season and they may escape the coarse, the ignorant and the wicked, if they will only learn to discriminate among plays as they do among books and pictures."

And there are many thousands of such playgoers, and they do discriminate, as the Eagle describes. That their existence and their tastes are not more generally recognized and considered by the dominating element in our managerial fraternity is due not only to shortsightedness but to the patent fact that it is easier to cater to vulgarity than to intelligence.

The Christmas MIRROR has won all sorts of praise from all sorts of people, and it has enjoyed an altogether unprecedented sale.

Great numbers of opera patrons visit the Metropolitan to hear certain famous singers rather than to rehear the operas of the repertoire. When illness prevents one of the stars from appearing these visitors are justified in demanding their money back.

In recognizing at last the justice of this claim Mr. Grau is yielding—tardily to be sure—to a reasonable public demand.

It may be hard on the impresario, but it is one of the penalties of giving grand opera on the "star" system, and all manner of sudden upsets in casts are inseparable from our climate and the uncertain reliance to be placed on singers' throats.

By the way, Anton Von Rooy told me the other evening that from the time of his departure from our shores last Spring until his return recently he had never had even the suspicion of a cold or sore throat. Two days in New York sufficed to make him hoarse.

Mr. Von Rooy attributed the bad effect of New York upon artists' voices not so much to the changes of temperature as to the overheating of our hotels and houses.

It is a fact that foreigners generally complain of the altitude of temperature in which we live within doors during the Winter season. Where in Europe it is thought sufficient to keep the interior atmosphere no higher than sixty-five degrees, we run it to seventy or even seventy-five degrees, notwithstanding the danger of disease incurred thereby from enervation and the sharp changes when we emerge out of doors.

With a view to working in unity for the enforcement of the copyright laws respecting dramatic works committees of the American Dramatists Club and the Actors' Society of America will shortly hold a joint conference. The Society is opposed, of course, to play piracy, and it is believed that its members, working in harmony with the dramatists' organization, can accomplish a good deal of systematic and practical work.

The old story that the Lafayette Square Opera House in Washington is to be torn down to make way for a Government building has been revived once more in print. There is not a scintilla of truth in it.

Mr. Painter, owner and manager of the Lafayette, laughs at the reappearance of this yarn.

"There is no need to deny it to my friends," he says. "The Lafayette is going to continue at its present stand and to do business without being compelled to say 'by your permission' to any living person or any aggregation of persons on earth."

"What it is?" That appears to be the conundrum in New York regarding My Lady's Lord, as it was in Philadelphia recently.

Neither the public nor the press appears to

be able to fix the status of Mr. Esmond's play, although it is evident his purpose was to make a play in the Gilbertian style. Gilbert was always able to convey his satirical meaning, whether in Engaged or The Palace of Truth or the Gilbert-Sullivan operas. Mr. Esmond is young, and it is not strange that his intentions have not carried with the precision of his experienced satirist predecessor.

The funniest thing about the whole thing is that the manager of My Lady's Lord—or his industrious press agent—found it advisable to appear in print after the production to explain to an intelligent public what the play is, and what it means.

This is on a par with the same manager's amusing placards presenting his personal endorsement of his own productions.

## HOLIDAY HAPPENINGS.

With the Players at Christmastide All Over the Land.

Johnny and Emma Ray were presented with a handsome cut glass wine set by the members of their company at Pittsburg as a Christmas remembrance. In return every member of the company, from George Braden and W. H. Fullwood to the song book boy, received a handsome gift.

At Wheeling, W. Va., Barney Gilmore's company enjoyed a great Christmas day. Every member presented the others with tokens of esteem. Mr. Gilmore received from the company a gold headed cane and umbrella, and Mrs. Gilmore (Mina Shirley) a beautiful set of emine furs. After the performance Mr. Gilmore entertained the company at supper.

The Sisters Engstrom, with the Rentz-Santley company, had a Christmas tree in their dressing room at the Hartford, Conn., Opera House on Christmas Eve, and there were presents for everybody in the company. After the performance, on Dec. 23, Business-Manager Brock received a gold mounted umbrella from the company.

The Evil Eye company celebrated Christmas at Cleveland, Ohio. Fanny Bloodgood, who rejoined there after a fortnight's illness, found her dressing-room beautifully decorated by Dolly Delroy, Lillian Herndon, the Phassey Troupe, and Lulu Konori.

Manager Charles C. Stumm, of Watson's Opera House, Lynn, Mass., was the recipient of a gold watch from W. B. Watson as a Christmas gift. Assistant Treasurer Lew Watson received a diamond ring from Mrs. Watson.

Fred E. Cooke, of The Adventure of Lady Ursula, gave a Christmas supper at Hartford, Conn., to the gentlemen of that company and some from the cast of Hurly Burly.

Manager Joseph Gobay, of A Romance of Coon Hollow, received from the company on Christmas, at Beatrice, Neb., a handsome gold watch.

The People's Players spent Christmas at Monroe, Wis., enjoying a Christmas tree at the home of Advance Agent F. W. Payne. There were 139 presents for the ten people. A supper was given to the company by Manager Arthur J. Woods.

The Frost Stock Company enjoyed Christmas at Newcastle, N. B. Among the recipients of handsome gifts were F. H. Frost, Baby Dawn, Mabel Frost, Flora Frost, Messrs. Somerset, Yost, and O'Shea, Miss Mowry and Mr. and Mrs. Havens.

The management of the New Grand Opera House, St. Thomas, Ont., entertained the attaches of the theatre at a banquet on Christmas. There were thirty or forty diners. Ikey Trumble and the Fingal Quartette contributed specialties, and toasts were offered to THE MIRROR, the Matinee Girl, and "Biff" Hall.

At Wellsboro, Pa., one hundred poor children through the courtesy of Manager Sun, of Sun's Minstrels, and Managers Dartt and Dartt of the Bache Auditorium, were invited to witness the minstrel performance on Christmas Day. After the performance Manager Sun gave a luncheon to his company.

Edward C. Paulus, business-manager of Little Trixie, was presented with a gold watch by Mr. and Mrs. Fred Robbins.

As usual, Manager G. B. Bunnell, of New Haven and Bridgeport, remembered his employees with substantial gifts. There was a Christmas tree at the New Grand Opera House, New Haven.

A bronze statue of Moreau's "La Pensee," nearly three feet in height, was Manager L. N. Scott's Christmas present from the employees of the Metropolitan Opera House, St. Paul, Minn.

Each of the employees of the Metropolitan Opera House, St. Paul, Minn., received a Christmas present from Manager L. N. Scott in gold coin in amount ranging from \$2.50 up to \$50.

The employees of the Grand Opera House, St. Paul, Minn., presented Manager Theodore L. Hays on Christmas with a pin, composed of an opal surrounded by large diamonds. They also gave him a handsome valise. From the same source Assistant Manager T. B. McCormick received a turquoise pin, set with diamonds. The ushers presented Door-Keeper James Stroud with a handsome service of Haviland china ware. Each employee of the Grand Opera House received a box of fine cigars as a Christmas present from Jacob Litt.

Mr. Wilbur and Maude Daniell, of the Wilbur Opera company, gave a banquet to the members of the company at Power's Hotel, Rochester, N. Y., on Christmas Day.

Gus Sun treated his minstrel company to an elaborate Christmas dinner in his private car on Dec. 24. Toasts were responded to by several members of the company, presents were exchanged, and all enjoyed a right royal time. Baby Louise received from the company a beautiful gold bracelet and a handsome ring with diamond setting.

Holiday greetings have come to THE MIRROR from Olga Netherole, Mr. and Mrs. J. E. Dodson, Mr. and Mrs. William Campbell Gollan, "Biff" Hall, Ed. J. Connelly, Walter W. Burridge, Adelaide Herrmann, Bassett Roe, Edgar L. Davenport, Lars P. Nelson, James Edgar Smith, Lotta Linthicum, Master Gus Heege, Gus Williams, Harry C. Cashman, Arthur Maitland, Robert S. Stodart, Mr. and Mrs. Clarence Leonard, Fanny Bloodgood, Harry and Flora Blake, William Louis Baker,

Smiley Walker, Jule Delmar, Gus Sun's Rising Minstrels, the Baltimore Telegram, M. Whitmark and Sons, and very many others.

The Corse Payton Comedy company had their Christmas tree and banquet at Bethlehem, Pa. There was an abundance of gifts for all.

Manager Reed, of Blue Jeans, gave the company a Christmas dinner at the Dickinson House, Corning, N. Y.

The manager of A Breezy Time banquetted the company and a few invited guests at Hornellsville, N. Y., after the Christmas night performance.

W. Charles Smith, resident manager, and Frances Clark, treasurer, of the Lyceum, and E. L. Johnson, manager of the Globe, Elmira, N. Y., received many Christmas gifts.

The attaches of the Academy of Music, Jersey City, headed by Treasurer Henry R. Hayden, Orchestra Leader George Purdy and Stage Machinist John E. Langabee, presented Manager George W. Sammis with a handsome office chair Dec. 23. Treasurer Hayden received a handsome and valuable Christmas box from friends in Hartford, Conn., and Judge James Fagan, second hand on the stage, was presented with a Christmas tree, laden with good things.

Manager Walter L. Rowland, of the Park City Theatre, Bridgeport, Conn., was presented, on the afternoon of Christmas day, by the employees of the house, with a handsome silk umbrella having a massive gold handle.

Manager Harrington, of the Grand Opera House, Peoria, Ill., gave a big banquet to the stage hands Dec. 25.

Manager Weiss, of the Savannah, Ga., Theatre, was presented with a shaving set by the employees of the house on Christmas day.

The stock company at the Grand Opera House, Indianapolis, celebrated Christmas with a tree that was loaded down with presents for every member of the company. Willa Martin and Lucille La Verne presented each one present with a small hammer, and a jolly time was had despite the "knocking" of everybody. Stage-Manager Brooke received a pair of scales, to be used in weighing stage waits. The management tendered a supper to the company Christmas night.

Otis Skinner, his wife, and his little daughter spent Christmas together at Indianapolis. A brilliant Christmas tree pleased the little one.

At Brunswick, Ga., on Christmas night the Packard Opera company was treated by its managers to a dinner. There was also a Christmas tree with a present for each member.

Christmas was a big event at the Auditorium, Kansas City. The members of the Woodward Stock company all exchanged gifts, and many of their friends in the city sent remembrances to them.

The Willie Collier company celebrated Christmas at Kansas City with a feast and a Christmas tree, at which Mr. Collier presided, playing Santa Claus and making everyone happy with something appropriate. Mr. Collier and Manager M. H. Hudson, of the Coates Opera House, entertained the newboys of Kansas City by taking them to the Coates in a body to witness the performance of Mr. Smoosh on Dec. 25.

The members of A Trip to Chinatown company presented Harry Gilfoil with a handsome onyx gold mounted inkstand on Christmas. The presentation was made before the audience.

Diamond Brothers served a sumptuous Christmas dinner at Elmira, N. Y., in their car to the members of their organization. Everyone received gifts.

Resident Manager Punch Robinson, of the Auditorium, Galesburg, Ill., gave a banquet to the employees of the house after the performance on Christmas night.

Manager Nathan Appell, of the Grand Harrisburg, Pa., was the pleased and surprised recipient of a handsome gold ring with a large emerald setting, a Christmas gift from the employees of the house.

The manager of the new Grand Opera House, St. Thomas, Can., gave a banquet to the employees at the close of the Christmas performance.

The Victoria Burlesquers enjoyed a Christmas tree at the City Hotel, Manchester, N. H. Christmas presents were exchanged.

Maud Sinclair received a number of attractive Christmas presents from members of the James R. Waite company, at Lynn, Mass., on Christmas day.

There were merry times on Christmas at the Castle Square Theatre, Boston. After the matinee, the stage was cleared and a great tree was put in evidence, upon which was placed the lot of presents which the actors had arranged for each other. Charley Mackay got a pair of dolls, J. R. Pittman received a large sized donkey, Tony Cummings welcomed an order for a case of beer, and Lillian Lawrence found herself the blushing possessor of a pair of garters, but that did not compare with the pleasant scene on Christmas night, when Miss Lawrence was presented with a superb silver loving cup, as the gift from the regular patrons of the Castle Square, who had got up the presentation to show their esteem for the young lady, who has made so many friends in the two years that she has been at the theatre. The presentation was made by Thomas Riley, and Miss Lawrence made a graceful response. The cup is of silver, and is fully fifteen inches high and eight inches across the top. It has three handles, and the finish is plain, with the exception of a carved wreath around the base and another running through the handles. It rests on a base of solid ebony, six inches in height. On the sides of the cup are engraved the date, Miss Lawrence's monogram and the inscription: "Miss Lillian Lawrence, with love and appreciation from her many friends and the patrons of the Castle Square Theatre." Miss Lawrence received many floral tributes in the course of the performance of The Adventure of Lady Ursula, which proved one of her greatest successes. To some of her friends she made a particularly appreciated gift in the shape of Trilby sofa pillows, embroidered with a likeness of herself as Du Maurier's heroine.

The stage hands of Hopkins' Theatre, St. Louis, gave a supper to the company and management after the performance Dec. 25.

You all know the fellow that plays the Dutchman.

## PROFESSIONAL DOINGS.



Above is a picture of Eddie Girard as he appeared in the farce, Hunting for Hawkins, which recently closed its tour.

Rhys Thomas, for many seasons the tenor of the Tivoli company in San Francisco, has become a member of the Castle Square Opera company at the American Theatre, and appears this week in the leading tenor role of Die Fledermans.

William Pruette, the well-known baritone now with the Castle Square Opera company at St. Louis, will be transferred to the American Theatre branch of the organization later in the season to sing important roles in the standard operas.

Gertrude Quinlan was forced by illness to retire from the cast of The Beggar Student, at the American Theatre, for two nights last week. Her part, Bronislava, was taken on short notice by Miss Thorne, who was to have sung the leading role, Laura, and Eloise Morgan, as on Monday night, sang the prima donna part.

Charles H. Jones, of the Grand Opera House, San Francisco, who has been dubbed the "King of Amazon Marches," was especially engaged to direct the stage in the recent production, at San Francisco, of the new opera, His Majesty.

A new novel entitled "Yvonne," by Rev. L. M. Zimmermann, a prominent member of the Baltimore Lodge of Elks, has recently been published by the Williams and Wilkins company, of Baltimore, and has been highly praised by the New York press. The story is set forth simply and sympathetically, and presents a dramatic picture of contemporary city and country life.

Victor Morley, having recovered from his illness, will rejoin the Aubrey Stock company Jan. 22.

Dick Brown will close with George W. Monroe on Jan. 10, and will open with A Rag-Time Reception on Jan. 15, at Newark, N. J.

During the Packard Opera company's Christmas celebration at Brunswick, Ga., John Kesswick, bass-viol player of the company, was wounded in the face by the explosion of a cannon cracker. He will lose an eye.

John E. Murray, advance agent of the Huntley-Jackson Stock company, was married at Reading, Pa., Dec. 24, to Rena D'Arcy, of Himmelstein's Ideals.

The engagement of Fred Dickson, manager of the Park Theatre, Indianapolis, to Hallie Terhune, daughter of J. H. Terhune, owner of the Grand Opera House, Anderson, Ind., is announced.

A well-known business-manager yesterday informed THE MIRROR that an association of traveling managers and business-managers is shortly to be formed. The object of the association is for the protection against the encroachments of the dominant influence in theatre management.

Murta's Opera House, Van Buren, Ark., was destroyed by fire on Dec. 25.

Frances Girard, of A Breach of Promise, and Robert Brackett, a non-professional, were married at Denver, Col., Dec. 16.

It is stated that A Breach of Promise will close Jan. 1, and that Burt Haverly will go into vaudeville, opening at the Lyceum Theatre, Denver, Col., Jan. 8.

Samuel Blair has bought of Theo. Kramer his new sensational melodrama, The Angel of the Alley, which he will produce at the Star Theatre in March with a strong company. He has contracted with Harley Merry for a scenic production.

Hans Breuer, the German opera singer, arrived in New York on Thursday, from Bremen.

Millicent B. Wilson has sued the Electric Vehicle Company and the Metropolitan Street Railway Company to recover damages for injuries sustained, and \$900 worth of wearing apparel destroyed in a collision between an electric cab and a street car.

Charles Frohman, Henry Miller, and others have been sued by Colonel Gate Baker and May Weinhold, of Milwaukee, to show cause why they should not be restrained from using the title, The Only Way, which the plaintiffs alleged to have copyrighted and to have used for a play presented a year ago in Milwaukee. They pray for \$25,000 damages.

Charles Avery was specially engaged to play the comedy role in the production of The White Squadron at the Lyceum Theatre, Brooklyn, this week.

The seventeen members of the stranded Filipino Vaudeville company, that were public charges on the city of Seattle, Wash., have been sent to the Commissioner of Immigration at San Francisco.

Caught in the Web, a new four-act play, by Joseph Le Brandt, will be produced in the Spring. Work is being pushed on the printing and scenery. The play will contain several novel effects.



## CURRENT AMUSEMENTS.

Week Ending January 6.

## New York.

METROPOLITAN (12th Ave. and 10th St.), SHORE ACRES.  
OLYMPIA (12th Ave. and 10th St.), SHORE ACRES.  
MANHATTAN (12th Ave. and 10th St.), SHORE ACRES.  
HARLEM OPERA HOUSE (12th St. and 7th Ave.),  
VIOLET ALLEN IN THE CHRISTIAN.  
HARLEM MUSIC HALL (12th St. and 7th Ave.),  
VIOLET ALLEN.  
MINERS (12th St. and 7th Ave.), VAUDEVILLE.  
THE PALACE (12th St. and 7th Ave.), CONTINUOUS  
VAUDEVILLE 12-10-11-12 P. M.  
CARNegie HALL (7th Ave. and 5th St.), PAD-  
KNECK RECREATION—Jan. 6 and 20.  
THE NEW YORK (Broadway and 4th St.), THE MAN IN  
THE MOON, Jr.—3d Week of Revival.  
CHITREUSE (Broadway and 4th St.), JULIA MARLOWE  
IN BARBARA FRITCHIE—11th Week—26 to 28 Times.  
THE VICTORIA (Seventh Ave. and 4th St.), CHRIS AND  
THE WONDERFUL LAMP—1st Week—1 to 7 Times.  
THE REPUBLIC (26th St. and 4th St., adjoining The Victoria)  
now building.  
AMERICAN (Eighth Ave. and 4th St.), DIE FLEDER-  
MAUS.  
MURRAY HILL (Lexington Ave. and 4th St.), HENRY V.  
DONNELLY STOCK IN ALL THE COMFORTS OF HOME.  
BROADWAY (Broadway and 4th St.), BEN HUR—6th  
Week—40 to 42 Times.  
EMPIRE (Broadway and 4th St.), MY LADY'S LORD—3d  
Week—9 to 17 Times.  
METROPOLITAN OPERA HOUSE (Broadway, 26th and  
4th Sts.), MATRICE GREAT OPERA COMPANY.  
THE CASINO (Broadway and 4th St.), ALICE NIELSEN  
IN THE SCENE—11th Week—26 to 28 Times.  
KNICKERBOCKER (Broadway and 4th St.), NAT C.  
GOODWIN AND MAXINE ELLIOTT IN THE COWBOY  
AND THE LADY—3d Week—9 to 15 Times.  
HERALD SQUARE (Broadway and 4th St.), FRIMBRO  
AND DOCKSTADER'S MINSTRELS—3d Week.  
GARRICK (26th St. East of Sixth Ave.), WILLIAM GIL-  
LETTE IN SHERLOCK HOLMES—2d Week—30 to 32 Times.  
KOSTER & BIAL'S (145-149 West 5th St.), VAUDEVILLE.  
SCHLEY (12 West 5th St.), now building.  
MANHATTAN (12th St. and 7th Ave.), ANNAHELDIN PAPA'S  
WIFE—2d Week—30 to 32 Times.  
THIRD AVENUE (Third Ave. and 3rd St.), A SOLDIER  
OF THE EMPIRE.  
BLON (12th Broadway), NAT IRWIN IN SISTER MARY—  
11th Week—26 to 28 Times.  
WALLACE'S (Broadway and 4th St.), FRANK DANIELS  
IN THE AMBER—2d Week—30 to 32 Times.  
DALY'S (Broadway and 4th St.), THE MASCOTTES OF  
JACK—11th Week—26 to 28 Times.  
WEBER & FIELD'S (Broadway and 4th St.), THE WHIRL-  
10th Week—19 to 21 Times—BARBARA FIDELITY  
—5th Week—30 to 32 Times.  
COMIQUE (Broadway and 4th St.), MISS NEW YORK, JR.  
FIFTH AVENUE (Broadway and 4th St.), THREE LITTLE  
LAMBS—3d Week—9 to 17 Times.  
THE GARDEN (Madison Ave. and 2nd St.), RICHARD  
HARRISON IN THE FIRST VIOLIN—3 to 5 Times.  
MADISON (Madison Ave. and 2nd St.), MADISON AND  
FOURTH AVE. 2d and 3rd Sts.).  
MINER'S (12th St. and 7th Ave.), THE GAY MORNING  
GLORIA.  
MADISON SQUARE (2d St. and Broadway), WHEELS  
WITHIN WHEELS—4th Week—30 to 32 Times.  
LYCUM (Fourth Ave. and 2d St. and 3rd St.), ANNIE  
RUSSELL IN MISS HOBBS—11th Week—19 to 21 Times.  
EDEN MUNKE (2d St. and 7th Ave.), FIGURES IN WAX  
—CONCRETE AND VAUDEVILLE.  
PROCTOR'S (2d St. and 7th Ave.), CON-  
TINUOUS VAUDEVILLE—11th Week—26 to 28 Times.  
GRAND OPERA HOUSE (Eighth Ave. and 2d St.),  
BECAUSE SHE LOVED HIM SO.  
IRVING PLACE (Southwest cor. 11th St.), DRAMA AND  
COMEDY IN GERMAN.  
FOURTH AVENUE (11th St. and 7th Ave.), THE VIL-  
LAGES POSTMASTER—3d Week—30 to 32 Times.  
KEITH'S (East 14th St. and Broadway), CONTINUOUS  
VAUDEVILLE—12th Week—26 to 28 Times.  
ACADEMY (Irving Place and 11th St.), WAY DOWN EAST  
8th Week—30 to 32 Times.  
TONY PASTOR'S (Tremont Building, 14th St.), CONTIN-  
UOUS VAUDEVILLE—12th Week—26 to 28 Times.  
DEWEY (East 14th St.), THE AMERICAN BUR-  
LESQUE.  
STAR (Broadway and 11th St.), HANSON BROTHERS'  
SUPERS.  
GERMANIA (East 14th St.), THE RESSMAN COMPANY  
IN GERMAN REPERTORY.  
LONDON (26th St. and Broadway), THE RENTY-SANTLEY COMPANY.  
FRIMBRO'S (12th St. and 7th Ave.), THE HERREW DRAMA.  
MINER'S (12th St. and 7th Ave.), MAY HOWARD'S COMPANY.  
TRALIA (45-47 Broadway), THE HERREW DRAMA.  
WINDSOR (45-47 Broadway), THE HERREW DRAMA.

## Brooklyn.

ACADEMY OF MUSIC (12th St. and 10th St.), PAD-  
KNECK RECREATION—Monday, Jan. 2.  
PARK (2d Ave. and 1st St.), STANDARD OPERA COMPANY IN  
FAUST.  
HYDE & NEWMAN'S (100-102 Adams St.), VAUDEVILLE.  
BOVELLY (Driggs Ave. and South 4th St.), VAUDEVILLE.  
GRAND OPERA HOUSE (Eighth Ave. and 2d St.),  
A STRANGER IN A STRANGE LAND.  
UNIQUE (100-102 Adams St.), THE BUTTERFLY EXTRA-  
VAGANZA.  
EAGLE (Grand Ave. and Fulton St.), Closed.  
THE AMPHION (45-47 Bedford Ave.), SPORTING LIFE.  
STAR (100-102 Adams St.), THE HERREW DRAMA.  
EMPIRE (100-102 Adams St.), VARIETY FAIR.  
COLUMBIA (Washington, Tillary and Adams Sts.), THE  
GREAT RUBY.  
GAYETY (Broadway and Middleton St.), HYDE'S COM-  
PIANS.  
LYCUM (Madison Ave. and Leonard St.), THE WHITE  
SQUADRON.  
BLON (Smith and Livingston Sts.), A FEMALE DRUMMER.  
MONTAUK (55-57 Fulton St.), JOHN DREW IN THE  
TYRANT OF TEARS—1st plus 10 to 12 Times.  
MUSIC HALL (Fulton St. and Adams Ave.), VAUDE-  
VILLE.

## AT THE THEATRES.

**Knickbocker—The Cowboy and the Lady.**  
Melodrama in three acts by Clyde Fitch. Pro-  
duced Dec. 25.

Teddy North ..... N. C. Goodwin  
Billy Bannan ..... Charles Scott  
Weston ..... Jameson Lee Finney  
Quick-Foot Jim ..... Thomas Oberle  
Joe ..... Burr McIntosh  
Pete ..... Neil O'Brien  
Dave ..... S. M. Hall  
Dick Rod ..... Frank Mayne  
Judge ..... Clarence Handyside  
District Attorney ..... John Flood  
Sheriff ..... William E. Holmes  
Foreman of Jury ..... E. Lewis  
Mrs. Weston ..... Maxine Elliott  
Midge ..... Maxine Elliott  
Molly Larkins ..... Minnie Dupree  
Miss Primas ..... Gertrude Ghem  
Mrs. Carton ..... Estelle Mortimer  
Mrs. Larrabee ..... Kathryn Morse  
Miss Larrabee ..... Lillian Adams

N. C. Goodwin and Maxine Elliott pre-  
sented, before a large audience, at the Knick-  
erbocker Theatre, on Dec. 25, Clyde Fitch's  
three-act play, *The Cowboy and the Lady*,  
originally produced on March 13, 1890, at the  
Chestnut Street Opera House, Philadelphia,  
and seen later in London and in American  
cities. Not until last week was the work  
vouchsafed to Broadway, and the popular stars  
were most warmly greeted.

*The Cowboy and the Lady* has for its scene  
Silverville, Col., where Teddy North, Harvard  
'86, has a ranch. To Silverville come Mr.  
and Mrs. Weston, Eastern folk. Weston is  
a reprobate, and his wife knows it. North  
falls in love with her, but betrays his interest  
in no way beyond saving her horse and nearly  
kills herself. Weston has been paying attention  
to Molly Larkins, proprietress of the  
local dance hall, among other fair charmers,  
and has incurred, therefore, the displeasure of  
Quick-Foot Jim, a half-breed lover of Molly.

Mrs. Weston charts Molly's place and  
gives a dance, in the course of which Weston  
insults North's ward, Midge, a frontier waif,  
whose father has been lynched informally.  
North, who wears good clothes but is a man  
for all of that, wants to do battle with Weston  
at once, but defers the affair at Mrs. Weston's  
request. The half-breed, Jim, has seen Weston  
kissing Molly on the sly, and has vowed ven-  
geance. Weston lingers until the guests have  
gone, and his wife is donning her wraps in an-  
other room. Then he begs Molly to run away

with him. As he speaks to her, Jim steals in,  
extinguishes the lights, and picks up Mrs.  
Weston's revolver, which she had entrusted to  
North, and he had left upon the bar. Jim  
pounces upon Weston and shoots him fatally  
in a scuffle. Leaving the revolver at the dead  
man's side, the half-breed escapes. North and  
Mrs. Weston enter and meet beside the corpse.  
The populace assemble and the room is lighted.  
The revolver is found. Mrs. Weston, naturally  
suspected, knows not what to say, and North,  
thinking to save her, vows that he committed  
the crime.

At his trial, North elects to defend his own  
case, admitting that his avowal of the crime  
was a lie. Sundry witnesses are summoned,  
whose testimony goes against the prisoner.  
For some reason unknown the suspicious Molly,  
keeper of the place where occurred the murder,  
is not examined. At length Mrs. West-  
on takes the stand. North's purpose has  
been to show that he had given no evidence of  
love for Mrs. Weston, and that she had never  
encouraged him in the least. He resolves upon  
a bold stroke, and, hoping to prove the folly of  
the prosecution's contention that he and the  
witness were in love, he calmly asks her if she  
loves him. She hesitates and asks the judge  
if she must answer truly. "Madam, you are  
under oath," says the judge. Mrs. Weston  
thinks for a moment, fixes her eyes upon North,  
and says "Yes!" North is so delighted by  
this confession that he does not comprehend its  
terrible import until the jury pronounces him  
guilty of murder in the first degree.

Then there is a stir, and in rushes Molly,  
pursued by Jim. Molly cries out that North  
is innocent, that she can name the murderer.  
Jim shoots at her and she falls upon the floor.  
Mrs. Weston and others carry her into an  
anteroom. Jim is seized, and Mrs. Weston,  
reappearing, announces that Molly has been  
killed. Jim, overcome by this news, breaks  
down and confesses the murder of Weston.  
Then it turns out that Molly wasn't hurt at  
all, the announcement of her death having been  
a little trick of the resourceful Mrs. Weston.  
North grasps the hand of the fair widow.

"What you said just now on the stand was  
under oath, you know," he says; "are you go-  
ing to stick to it?"  
"I'm game!" she replies. That ends the  
play.

Had *The Cowboy and the Lady* been pre-  
sented at a popular-price theatre, without the  
names of favorite stars upon the bill, it would  
have been regarded as a melodrama of no more  
than ordinary quality. The main point of the  
trial scene, Mrs. Weston's confession of love,  
is ingenious and admirable, suggesting the  
probability that the whole play may have been  
written around it. Otherwise the merits of  
the effort artistically and dramatically are de-  
cidedly limited. The characterization is well  
handled, but a particularly offensive feature  
is the profusion of profanity, introduced per-  
haps for local color's sake, but more probably  
to provide some very low comedy. By actual  
count there are nineteen violent outbreaks of  
cursing in the first act alone, excused by the  
presence of a "swear box," into which each  
man must drop a quarter whenever he  
swears. This sort of thing is not amusing,  
and is in bad taste, especially from a writer  
of Mr. Fitch's cleverness.

Mr. Goodwin, of course, made an excellent  
Teddy North, employing with fine skill his  
splendid light comedy talents and waxing  
happy in every opportunity that offered. Miss  
Elliott, playing Mrs. Weston with artistic  
delicacy, refinement, and admirable ability,  
was, as usual, gloriously beautiful. Minnie  
Dupree presented a charming sketch of the  
pathetic little waif, Midge, and her scene on  
the witness stand was a captivating bit of  
truest dramatic art. Burr McIntosh gave a  
characteristic portrait as a large, loud-mouthed  
frontiersman; Thomas Oberle showed a neat  
study of the ardent half-breed Jim. Jameson  
Lee Finney played excellently as the wicked  
Weston. Gertrude Ghem enacted ably the un-  
happy Molly, and Estelle Mortimer drew a  
highly humorous and quite truthful picture of  
a dance hall pianiste. The other roles were  
all capably played.

Miss Elliott wore some gowns of bewilder-  
ing splendor, somewhat uncommon to the fron-  
tier. The stage was managed carefully, and  
the mountings were generally correct, al-  
though the employment of electric lights in the  
oil lamps of the dance hall seemed to indicate  
a singular order of perverted ingenuity in  
Colorado.

There were three admirable sets of scenery,  
including some boulders that couldn't have  
been so very bold, for they yielded comfort-  
ably when stepped upon.

## Empire—My Lady's Lord.

Comedy in four acts, by H. V. Esmond. Pro-  
duced Dec. 25.

Ludvigo, Archduke of Vasungia ..... J. H. Benrimo  
The Prince of Goska ..... Guy Standing  
Cardinal Gusselli ..... Sidney Herbert  
Lord Recknitz ..... W. E. Crompton  
Peter Recknitz ..... George W. Howard  
Captain Kurliel ..... E. Y. Backus  
Ramon ..... George Osbourne, Jr.  
Albert ..... John F. Cook  
Jack Martin ..... William F. Coker  
Dick Fox ..... Joseph Wheelock, Jr.  
Lady Doura ..... Jessie Millward  
Katrine ..... Blanche Burton  
Zieka ..... Sara Perry  
Martha ..... Lillian Thurgate

The Empire Theatre company, described on  
the programme as in its "eleventh" season—  
the Empire Theatre was opened on Jan. 25,  
1899—began its annual engagement at that  
playhouse on Christmas night. The play pro-  
duced was *My Lady's Lord*, which the au-  
thor, H. V. Esmond, styles a "whimsical ro-  
mance." It is new here, but was tried re-  
cently in Philadelphia, where it was accounted  
anything but a success.

*My Lady's Lord* shows plainly the influence

of Anthony Hope, though Mr. Esmond has  
given his fancy freer rein than Mr. Hope ever  
did. As in *The Prisoner of Zenda* we have a  
mythical comedy, in which a young English-  
man meets various adventures of an amatory  
and romantic nature. Mr. Esmond's English-  
man is Jack Martin, who has fallen in love  
with an unknown divinity in a London street,  
and has followed her to Vasungia, the coun-  
try corresponding to Mr. Hope's Puritania.

It should be mentioned here that Vasungia is  
a most curious land. Its inhabitants pro-  
claim their scorn of modern civilization, and  
their manners and customs, like their dress,  
are of the Middle Ages. Yet it appears that  
cabs are exempt from the Vasungian abjura-  
tion of all things contemporary, for though  
they are not seen, frequent reference is made  
to their use. Equally amazing is the lingual  
proficiency of the Vasungians, all of whom  
converse fluently in English. At least, this is  
the inference to be drawn when Martin and  
his friend, Dick Fox, who accompanied him on  
the quest, have no difficulty in making them-  
selves understood, though their conversation  
is well seasoned with the slang of the day.

To return to the plot, the divinity turns out  
to be the Lady Doura, daughter of the Arch-  
duke Ludvigo, ruler of the country, and heiress  
to his throne. Martin discovers her in a  
forest, just as she is fleeing from the city to  
avoid a betrothal, at her father's command,  
with the Prince of Goska, whom she had never  
seen. Just prior to Martin's coming, however,  
Lady Doura has encountered Goska, in a  
somewhat bibulous condition, en route to the  
betrothal. Not knowing her identity, the tipsy  
Prince makes love to her. When he leaves,  
the Lady Doura fumes with rage and vows that  
rather than marry Goska she will wed the  
first man she meets. It is at this moment  
that Martin happens along, and overhearing  
her, offers himself. So they repair to a church  
hard by and are made man and wife, but di-  
rectly the ceremony is over the Lady Doura,  
still imperious, orders her astonished spouse  
from her presence, and returns to the castle,  
with Martin in pursuit.

This occurs in the first act. The second  
takes place at the castle, where a banquet to  
Goska is in progress. Doura refuses to at-  
tend, and there is much ado in consequence.  
Martin has gained entrance to the castle and  
meets Zieka, one of Doura's ladies-in-waiting,  
who loves him. As he will not return her af-  
fection she swears to be revenged on him.  
Shortly after, Martin, concealed by Katrine,  
another lady-in-waiting, who is friendly to  
him, overhears a plot arranged by Goska and  
Zieka, by which a sleeping potion is to be  
given to Doura that evening, so that Goska  
may abduct her. Doura finally arrives on the  
scene, and treats Martin with supreme contempt,  
concluding by ordering him ejected from the cas-  
tle. The banqueters have now finished their  
meal and come forth, and the Archduke com-  
mands that the betrothal take place. Doura,  
however, interrupts the proceedings by an-  
nouncing that she has a husband already, and  
Martin, who, with unruffled sang froid, has  
returned to the castle, is on hand to prove the  
statement.

The scene of act third is in Doura's apart-  
ment at night. Zieka prepares the sleeping  
draught, but unbeknown to her it is quaffed  
by an elderly and supposedly comic Lord.  
Meantime, at Martin's request, Katrine signals  
him when her mistress is alone, and he climbs  
the castle wall and enters. Doura, although  
she begins to feel a love for him, insists in  
treating him in a shrewish manner. She  
taunts and insults him; laughs at his story of  
the plot to abduct her and scorns his protec-  
tion. At last he withdraws, her vixenish  
ways becoming unbearable. But he promises  
to remain within call. Just after his depart-  
ure Goska appears. Finding that all other  
means of summing assistance have been cut  
off, Doura is compelled to call Martin. She  
stays Goska by pretending to acquiesce in his  
plan until Martin returns. Seizing a sword,  
Martin fights and wounds his opponent. The  
commotion has aroused the other inmates of  
the castle, who rush in. Standing over the  
prostrate body of Goska, Doura, sword in  
hand, announces that she has defended her-  
self. Martin comes and dispels this illusion,  
and as a return for his valor, is again arrested.

He is sentenced to be shot the following  
morning, and in the next act, which takes us  
back to the castle terrace, the Lady Doura is  
making every effort to save his life. Finding  
that the presence of the Cardinal is necessary  
to the execution she locks that worthy in a  
closet. Yet when the prisoner is brought out  
she is as heartless to him as before, but now  
only to "test his love." His devotion at last  
softens her heart, and she resolves that the  
Lady Doura shall be hereafter Mrs. Jack  
Martin. She has obeyed her husband's oft-  
repeated admonition to pack up, and with this  
the curtain falls on their departure, bound  
Londonward.

Whatever may have been Mr. Esmond's in-  
tention in writing *My Lady's Lord*, it is cer-  
tain that he has evolved a remarkably absurd  
and extravagant example of dramatic con-  
struction. The play's imperfections are  
many; its merits are few. The story is so  
wildly impossible that it is silly. One feature  
that made the dramatization of Anthony  
Hope's novels interesting was their eminent  
probability. In the opera bouffe atmosphere  
of *My Lady's Lord* this feature is absent. In  
fact, the play resembles nothing so much as  
the book of a comic opera. Yet as such it  
would not be commendable. Its humor, ex-  
cept what is gained by the contrast of mod-  
ernity and mediævalism, is unfunny. The Car-  
dinal, who is made to run errands, is not very  
mirth provoking, nor is the banished Lord, who  
harps on his thirteen years' absence from

court. Looked at seriously, the episode in the  
third act is the only one of much strength,  
and that is melodramatic. The dialogue is  
not brilliant, though there are some  
clever lines. The best portions of the play  
are the scenes between Martin and Doura,  
which form a sort of revised version of *The  
Taming of the Shrew*. But the pleasure that  
these scenes gave was due chiefly to the work  
of the interpreters.

Upon Jessie Millward, as Lady Doura, de-  
volved the burden of the play, and right well  
did she acquit herself. Not a phase of the  
contradictory character was missed; not an  
opportunity was lost. Her conception of the  
character was well nigh flawless, and her en-  
actment of it equally admirable. The hauteur,  
the wilfulness, the rage and the dawning love  
were all shown with enerring skill. In short,  
Miss Millward's performance was finished and  
artistic in every respect.

Mr. Faversham's role was not as important  
nor as difficult as Miss Millward's, and did not  
overtax his abilities. His work was even and  
reposeful, he had the required imperturbability  
of demeanor, and looked and acted the well-  
bred Englishman faithfully.

The other parts were for the most part in-  
significant, and consequently a number of ex-  
cellent actors were seen in roles that were be-  
neath them. Guy Standing gave a satisfac-  
tory portrayal of Goska. J. H. Benrimo was  
handicapped by a wig and whiskers of aston-  
ishing cut and color, that made it hard to con-  
sider him seriously. Sidney Herbert, who  
made his first appearance here with this com-  
pany, did as well as could be expected with  
the impossible Cardinal. W. H. Crompton, as  
Lord Recknitz, was wasted on a part that  
promised well in the first act, but petered out  
afterward. Joseph Wheelock, Jr., made the  
most of an up to date Dick Fox. E. Y.  
Backus and George W. Howard were praise-  
worthy military persons. Pretty Blanche Bur-  
ton was sweet and natural as Katrine, and  
Sara Perry gave the proper malice and vin-  
dictiveness to Zieka. Other parts were taken  
by George Osbourne, Jr., John F. Cook, and  
Lillian Thurgate. Several of the extra people  
also had lines, but contrary to custom their  
names were not programmed.

The scenery, by E. G. Unitt, was attractive.  
The costumes of the women were pretty, but  
the attire of the Vasungian males was queer,  
though no queerer than the play.

## Fifth Avenue—Three Little Lambs.

Musical comedy in two acts; book by R. A.  
Barnet; music by E. W. Corliss. Produced  
Dec. 25.

Jack Harwicke ..... William E. Philp  
David Tooke ..... Raymond Hitchcock  
Hungry Jim ..... Edmund Lawrence  
Col. Roger Bulger ..... Harold Finard  
Willie Fetter ..... Tom Hadaway  
Dakota Dick ..... William T. Carleton  
O'Hara ..... Thomas Whiffen  
Alger ..... Richard Ridgely  
James Meek ..... Richard Ridgely  
Head-porter ..... James Castle  
Lieutenant Barker ..... Thomas E. Whitbread  
Organ-grinder ..... Percy Smith  
John Wilson ..... George Williams  
Detective ..... Lawrence Flynn  
William Chatham ..... Robert Warring  
Policeman No. 1 ..... Randolph Jones  
Policeman No. 2 ..... Frank Wise  
First waiter ..... Lionel Varum  
Second waiter ..... H. G. Hoffman  
Beatrice Jerome ..... Adele Ritchie  
Gretchen Dore ..... Nellie Bragdon  
Phyllis Argyle ..... Marie Cahill  
Patience More ..... Clara Palmer  
Janet Vane ..... Ida Hawley  
Bank messenger ..... Beatrice Clements  
Mrs. Stuyvesant Van Brunt ..... John Taylor  
Mrs. Miles Standish Cabot ..... Susanne Santje  
Miss Mayflower Kiddle ..... Marion Carlton  
Miss Chattering Smith ..... Gertrude Townsend  
Miss Daisy Smith Chattering ..... Laura Leach  
Miss Marie Livingston ..... Lita Castello  
Mrs. J. Martha Raymond ..... Blanche Ward  
Mrs. P. Nichols Van Houten ..... Louise Lloyd  
Carrie Moe ..... Violet Goodell  
Dotty Spenser ..... Francesca Gordon  
Rhoda Higgins ..... Berta Holman  
Cook Fay ..... Florence Raymond  
Esther Jay ..... Marion Longchou  
Valle Van de Boer ..... Nellie Plummer  
Clay Larks ..... Louise Averill  
Alice Bolt ..... Lillian Collins

Manager Edwin Knowles brought his musi-  
cal company to town last week and it opened  
on Dec. 25, at the Fifth Avenue Theatre, in  
*Three Little Lambs*, a two-act musical com-  
edy, book by R. A. Barnet, music by E. W.  
Corliss, which had been presented originally  
by the Boston Cadets, at the Tremont The-  
atre, Boston, Feb. 7, 1898, under title of *The  
Queen of the Ballet*. The late Augustin Daly  
had secured the rights, and, upon his death,  
these had been acquired by Mr. Knowles,  
whose company had given the first professional  
production of the comedy at the Jefferson  
Theatre, Portland, Me., on Oct. 16, 1899.  
Since then it had been represented in Boston,  
Montreal, and on the road. It scored a dis-  
tinct success before a crowded house at the  
Fifth Avenue Theatre on Christmas Day.

The plot concerns the atrocious processes  
of David Tooke, Hungry Jim, and Phyllis  
Argyle, known to the police as the "Three  
Little Lambs," a recklessly crooked trio.  
Tooke gets himself into partnership with Jack  
Harwicke, who is in a way to inherit great  
wealth, provided he behaves with uncommon  
reticence until some certain time. Jack loves  
Beatrice Jerome, a theatrical young woman,  
and she loves him, neither knowing that there  
is also a fortune awaiting her. Tooke learns  
that the trustees of the Harwicke estate are  
about to give over the riches to Jack, and he  
promptly advises that Jack shall purchase a  
purely fictitious railway, Hungry Jim being  
exploited as the president of the same, with a  
view to gather in the Harwicke millions. Beat-  
rice, overhearing a conversation of the con-  
spiring Lambs, reveals to Jack their treachery.  
But he still believes in the urbane Tooke, and  
insists upon investing in the fairy railway.  
So Beatrice, realizing that the money is go-  
ing to be lost, resolves that it shall not fall  
into the clutches of the Lambs. Therefore  
she orders drinks for the crowd and prevails  
upon Jack to drink in the presence of the prop-  
rietors of the estate, who declare the prop-



erty forfeited to an unknown heiress, yet to be found.

The scene changes to Porto Rico, where Jack, having joined the navy, is stationed, Beatrice, the Lamb, and everybody else being likewise present. Phyllis Argyle, of the Lamb, seeks to palm herself off as the missing heiress, and Tooke causes the arrest of Colonel Bogey Bulger, a Harwicke trustee, and Mrs. Miles Standish Cabot, a director of the Harwicke and Tooke Trust Company, in hope to clear the way for his base schemes. In due time, however, Beatrice is discovered to be the real heiress, Bulger and Mrs. Cabot are released, and the Lamb is confined to the police. Jack and Beatrice are betrothed with a prospect of the money remaining in the family.

The entertainment is a very jolly one of its sort. There is a great deal of music, mostly very good, tuneful, bright, and catchy. To Mr. Corliss' original score have been added numbers by H. L. Heartz, G. L. Tracy, George W. Chadwick, and J. E. Nicol, all going to make up a collection of lively, fetching melodies that is refreshing. One song, "The Man Behind the Gun," sung by Adele Ritchie, with a rattling chorus by the company, made a pronounced hit, coming in for six or seven encores. The lyrics, mostly by Mr. Barnett, although some by F. W. Arnold, Jr., and W. M. Browne, are acceptable, and the book, while of fabric more slender than those of other similar productions, is generally light, airy, and amusing. The combination of the three elements is unusually entertaining.

Adele Ritchie had a hearty reception, and pleasingly filled the role of Beatrice, receiving the chief attentions of the limelight and otherwise enjoying almost stellar prominence. She looked very well, and sang agreeably when on the key, which was not always. Marie Cahill played one little Lamb with humor and enthusiasm, scoring repeatedly with facetious side talk of a decidedly vanderbilt type. Nellie Braggins was engaging as a ballet girl, and introduced two tiny, quaint pickaninnies in a neat "coon" song. Clara Palmer and Ida Hawley acquitted themselves well as two bank girls; Suzanne Santje, as Mrs. Cabot, showed how much an excellent actress may make of a role that in hands less clever would have been lost, and Gerry Ames was a pretty, winsome bank director.

Raymond Hitchcock provided considerable amusement as the wicked Tooke, while Edmund Lawrence made a pronounced success by his highly humorous portrayal of Hungry Jim, playing very nearly in a legitimate comedy vein, and only occasionally yielding to the strong temptation to suggest Francis Wilson's Cadeaux, a very similar part. William E. Phipp looked and sang well as Jack, and so did William T. Carleton, as Dakota Dick, a clean-clothes cowboy. Tom Hadaway contrived to evoke fun from a rather unpromising minor role, Thomas Whiffen did admirably as an Irish soldier boy, while Harold Vizard and Richard Ridgely gave creditable performances. All the lesser roles were cast happily. A burlesque of Becky Sharp was contributed by Miss Cahill, Mr. Hitchcock, and Mr. Lawrence.

The stage-management was the best yet shown here in musical comedy. The variety of action, the pictorial arrangements, the groupings, the tableaux, were admirable, and consequently effective. An especially welcome feature was the omission of the customary long, tedious dances and ballets, a few dainty steps after some of the songs sufficing for this element. The large chorus was comely and tuneful, and the work of its members might have been improved in only one way—if they had been requested not to recognize persons in front, nor to direct attention of their associates to said persons. One of the principals was guilty of this same breach of stage deportment. A large share of golf jokes might have been extirpated without serious injury, since golf is Greek to the average citizen.

The costumes were all showy, and the scenery, by Henry E. Hoyt and Ernest Gros, was very handsome.

#### Irving Place—Ein Blitzmadel.

Musical farce in four acts, by Carl Costa and Carl Millicker. Produced Dec. 25.

Schwartz.....Semmy Hermann  
Karoline.....Anna Leonardi  
Ottile.....Anna Sander  
Seraphine.....Marie Corti  
Thelma.....Eugene Lehmann  
Clorinda.....L. Frieda von Norden  
Amelle.....Marie Engel  
Louise.....Lottie Fayette  
Baron Istvan Juhasz.....Edmund Hanno  
Casimir von Wasserkopf.....George Baselt  
Hans Bruller.....Felix Schweighofer  
Rudolf Kern.....Gustav Olmar  
Sebastian.....Julius Ascher  
Marie, Edle von Kutschereiter.....Meta Buehner  
Major Muskatel.....George Le Bret  
Jeanette.....Frida Brandt  
Graf Albert Sternheim.....A. Meyer-Eigen  
Francis.....Jacques Lorian  
George.....Carl Frischer  
Maurice.....Willy Frey  
Theobald von Birke.....Gustav von Seyffertitz  
Laurentia.....Wilhelmine Schluter  
Hanni.....Ruscha Michaelis  
Peter.....Eugen Hohenwarth

The much heralded Felix Schweighofer, a comedian of renown abroad, made his appearance at the Irving Place Theatre, Dec. 25.

A full house was there to extend a generous greeting. Those who saw Schweighofer for the first time may have been disappointed at the absence of any real humor in his performance in Ein Blitzmadel. Schweighofer's art is apparently the result of much painstaking study and careful rehearsal, and is therefore none the less to be applauded, in that it substitutes for that rare element of genuine comedy, humor, an unusual faculty for the outward presentation of more or less grotesque character parts.

In the play under consideration Schweighofer gave his familiar rendering of the tenor in disguise. He represented first an old, old marquis, then a tondor, and later a student.

It is true that each part was elaborate in make-up and well sustained in mimicry, but it is also true that vitality was lacking in each character assumed. So the ability of this comedian lies rather in the reproduction of physical characteristics than in that quaint, humorous human characterization sometimes seen on the stage of this theatre.

The story of the play is very simple. An Austrian nobleman is seeking a position for his empty headed nephew. The position he covets is political, and is also desired by Rudolf Kern, the sweetheart of Karoline, telegraph operator. Karoline overhears the plans of the baron to exert his influence in securing the position, and determines to make use of them for her own interests. She enlists the services of Brüller, a tenor, and in disguise Karoline, Brüller, and Rudolf visit the various functionaries named by the baron as his possible victims.

Of course they succeed in each case in having the position promised to Rudolf, who is then able to marry Karoline.

Of the support Anna Leonardi, Edmund Hanno, George Baselt, and Julius Ascher were prominent above the rest, and the studies of George Baselt, as the vapid youth, and Julius Ascher as the tipling servant, were particularly worthy.

Later in the week Schweighofer was seen in "s Nullel. Merre's five-act play, and was most warmly applauded. His support on this occasion included Ada Merito, Anna Leonardi, Slava Roberts, Wilhelmine Schluter, Messrs. Hanno, Kierschner, Olmar, and Klein-Rhodan.

#### Star—The Bowery After Dark.

Melodrama in four acts by Theodore Kremer. Produced Dec. 25.

Joseph Howe.....Joseph Callahan  
Robert Morris.....Albert A. Andrus  
Twang Lee.....J. P. Tucker  
Berlie Pipp.....Harry Mestayer  
Pete Walker.....Frank I. Frayne  
Michael Quirk.....W. J. Shea  
Fint.....Louise Ripley  
Mrs. Gussenhimer.....Louise Dempsey  
Nellie.....Belle Gold  
Old Mary Kelly.....Tessie Lawrence  
Sam Pope.....Sadie Barron  
Newgirl.....Tommy Lee  
Tom Sling.....William Considine  
Jake.....Sam Taylor  
Flora Morris.....Victory Bateman

Theodore Kremer's new four-act melodrama, The Bowery After Dark, was presented on Dec. 25 at the Star Theatre, under Samuel Blair's management, before an immense and wildly enthusiastic audience.

The play told, with a few new twists, the ancient melodrama story of the villain that steals away the hero's lady love by means of artfully forged letters, of the numerous terrible vicissitudes that beset both hero and heroine as time goes on, of the faithful helpfulness of sundry subsidiary characters, low comedy and otherwise, and of the ultimate triumph of good and corresponding collapse of evil. All this was accomplished in pretty much the same old way, excepting perhaps that Mr. Kremer introduced a novelty in the way of a hero that persistently got the short end of each encounter, being successively duped, slugged, bull-rugged, and eventually thrown into a cellar full of ferocious snakes, the rescues each time coming along by no prowess of his own, but by the ardor of his friends. In spite of all this handicap, the gallery loved him still and so did the heroine, who had troubles enough of her own to boot.

Victory Bateman played the worried heroine with her accustomed grace and dramatic effect, and wore some very stunning gowns in quite impossible haunts of vice. Louise Ripley made a genuine hit by a first-class impersonation of a Chinaman's white girl; Belle Gold was a typical melodramatic soubrette, and Louise Dempsey played a genial German woman of size and years with considerable humor.

Joseph Callahan was a hard and stony hero, but made perhaps as much as he might with such an unheroic chance. Albert A. Andrus hissed and snarled in grand old conventional style as the gambler villain; J. P. Tucker put in a capital sketch of a dastardly Chinese scoundrel, and Harry Mestayer, Frank I. Frayne, and W. J. Shea in comedy roles earned the delighted approval of the "gods." The lesser parts were cast well enough.

There was some first-rate scenery, by Harley Merry.

#### American—The Beggar Student.

After a week of darkness the American Theatre reawakened to its customary brightness, and cheer on Christmas afternoon, when the Castle Square Theatre Opera company sang The Beggar Student.

In the cast were several singers who were particular favorites here last season, but who have lately been wia: the Chicago branch of the organization. The chorus was almost entirely new to this city, being the one formed last Autumn at the Studemas, Theatre, and the members fell to their work with all the vigor of pioneers in a strange country. This dash and enthusiasm of the choristers took the fancy of the audience at once, and before the performance was ended the new chorus had won the same degree of popularity that the old chorus long held.

Aside from this spirited jollity that pervaded the stage the presentation of Millicker's favorite old opera was not especially praiseworthy. Great liberties were taken with the text, in an endeavor to modernize it, and although some of the interpolations were greeted with laughter, they were for the most part sadly out of place. Throughout the performance musical finish was sacrificed to comic by-play.

William G. Stewart, as Symon, was a pleasing hero of romance in appearance and bearing, but his singing was quite without bril-

liancy. Reginald Roberts was a capital Janitsky. Louis Casavant a painstaking, but rather heavy General Ollendorf, and Frank Moulton, as Enterich, was a bit too boisterous in his comedy to be altogether satisfactory.

The chief female roles, Laura, Brouisava and Countess Palmatica, were admirably sung by Eloise Morgan, Gertrude Quinlan and Bessie Tannehill. Miss Quinlan was the leading spirit in the frolics of the performance, and her extraordinary vivacity quite won the hearts of the Christmas audience. Mae Huntington assumed the role of Lieutenant Poppenberg on short notice, and her impersonation was so graceful and spirited that she was applauded frequently and generously.

#### Herald Square—Primrose and Dockstader.

Minstrelsy, somewhat modernized, yet with the genuine flavor still there, with Primrose and Dockstader as leaders, was the Christmas and New Year weeks' attraction here. The scenery of the first part was very elaborate and the talent developed was satisfying. James Tenbrooke, of the well-known team of Dooley and Tenbrooke, was interloper, his partner was Tambourine, while Lew Sully was an amusing Bones.

Larry Dooley made quite a hit with "My Hanna Lady," and the other soloists, quartettes and sextettes, were nearly all encored. The "second edition of end men," as it is called on the programme, brought forth Lew Dockstader and George H. Primrose. Dockstader, of course, won the honors as a raconteur, while Primrose's Song, "Get Your Habits On," called for much applause.

The first part closed with a musical scenic effect, "The Chorus Boy's Dream." The soloist, Manuel Romain, with organ accompaniment, sings "The Palms," and is gradually shown through a screen, standing in the interior of a church. This act was well received.

The olio included Dooley and Tenbrooke in comedy and music, George H. Primrose in graceful dances and a pretty song, "My Louisiana Lize." The Quaker City Quartette, and the juggling Johnsons, a wonderfully clever act, by the way.

#### Third Avenue—Under the Dome.

Lincoln Carter's spectacular naval drama, Under the Dome, was the Christmas week attraction at the Third Avenue Theatre. The performance on Monday night was witnessed by a large audience that thoroughly appreciated the exciting scenes of the play, and was generous in its applause of the capital work done by the individual actors.

Willis A. Hall, in the character of Ned Langmuir, was an ideal hero; W. R. Walters, as Seth Baldwin, was a forceful, if not an altogether artistic villain, and T. J. Comerford was an impressive Howard Considine. Beatrice Dauncourt, in the emotional role of Nora, acted with dignity and becoming sweetness, and Florence Willis, as Carrie, made a decided hit in her light comedy scenes. Others in the cast deserving especial mention were Nelson Compston, who impersonated Dave Bowers, a sailor, most effectively, Wilbur M. Roe, Charles A. Sellon, and L. O'Bailey.

The feature of the production was the stage settings used to represent the ferryboat, the harbor of Samon, and the destruction of the United States Ship Trenton. The mechanical effects were very well managed and enthusiastically applauded. Next week, A Soldier of the Empire.

#### Garden—The First Violin.

At the Garden Theatre last Monday night Richard Mansfield revived the most Christmas-like of his plays, The First Violin. The character of Eugene Courvoisier is one in which Mr. Mansfield may show the pathetic side of his nature—a side that is but rarely seen in the other roles of his repertoire—and his impersonation was impressive through its simplicity and earnestness. Sheridan Block gave a well balanced performance as Von Francius, and Prince Lloyd's portrayal of Friedhelm was artistic and pleasing.

Katherine Grey played the graceful role of May Wedderburn with fine spirit, and Olive Oliver was an effective Ann Sartorius. Among the others in the cast who were especially happy in their impersonations were A. C. Andrews, Frederick Backus, and Kate Upper.

The mounting of the play was most realistic, and the scenes representing the railway station and the Christmas festival in Eugene's room were sources of much enjoyment to the audience. In the third act Marguerite Hall sang charmingly the aria from Samson and Delilah. The presentation, on the whole, was very suitable to the season, and was thoroughly enjoyable.

#### Fourteenth Street—The Village Postmaster.

The Village Postmaster, with its homely scenes and honest heart interest, was the very appropriate Christmas offering at the Fourteenth Street Theatre last Monday night. The familiar scenes of the village common, the country store and the interior of the rural home seemed all the more attractive when viewed in the home-time season of the year, and doubtless many a lonely stranger found his Christmas cheer in the performance.

In the role of the Postmaster Archie Boyd was at his best, displaying just the proper touch of dignity to keep the esteem of the audience for the character, and at the same time playing with a broad, wholesome good humor that made Seth Huggins a very lovable man.

Edith Barker was attractive as Miranda Huggins, C. H. who played with smoothness and distinction were Henry L. Keane,

Frank Lyman, Tom Maguire, Charlotte Deane, Meta Maynard, and Grace Griswold. "Laffy" Spaulding, an Adirondack guide, who made his professional debut upon this occasion, was enthusiastically applauded for his vigorous calling of the dance.

#### Murray Hill—Men and Women.

As a Christmas offering Manager Henry V. Donnelly revived De Mille and Belasco's Men and Women, which proved an excellent drawing card. The usual good judgment was displayed in the mounting of the play. The full playing strength of the stock company was required, yet this excellent organization showed to advantage in the drama. Hannah May Ingham, who is at her best in emotional roles, never acquitted herself better here. Her acting as Agnes Rodman was excellent. Ralph Stuart was a manly and effective William Prescott. Thomas Coleman, as Israel Cohen, gave one of his best performances. The Stephen Rodman of William Redmund was convincing and true to life. Walter Allen proved highly successful in the role of Colonel Kip. Georgia Welles was a refreshing little "cyclone from the West." Dorothy Donnelly gave a conscientious and painstaking performance as Dora Prescott. Calvin Stedman, a most exacting part, did not fare so well in the hands of J. Redman. He was at his best in the third act. A clever bit was contributed by A. Burns Gillam, as Mr. Pendleton. Charles D. Waldron gave satisfaction as Edward Seabury.

#### Metropolis—Why Smith Left Home.

As a special Christmas offering Broadhurst's farce, Why Smith Left Home, was the attraction at the Metropolis last week. Mrs. Yeamans was, as always, genuinely funny. Her Queen Lavinia took the house by storm. Maclyn Arbuckle was the harassed Smith, and Dorothy Usner gave a capital bit of work as Julie. Mrs. Eberle's coy old maid was a clever character sketch, and the others in the cast were equally well fitted in their roles.

#### At Other Playhouses.

Owing to the fact that Monday, Jan. 1 (New Year's Day), is a legal holiday, this issue of THE MIRROR has been sent to press earlier than is usual, and reviews of the Monday night productions are deferred therefore until next week. The announcements for the present week at the various theatres are as follows:

GARDEN.—Richard Mansfield will continue in The First Violin. Next week his repertoire will be: Monday, Arms and the Man; Tuesday, Cyrano de Bergerac; Wednesday, Prince Kari; Thursday, A Parisian Romance; Friday, Beau Brummell; Saturday afternoon, The Devil's Disciple; Saturday evening, Dr. Jekyll and Mr. Hyde.

VICTORIA.—Chris and the Wonderful Lamp, with Jerome Sykes and Edna Wallace Hopper, is announced.

GRAND.—Because She Loved Him So is the bill for the week.

STAR.—Hanson's Superba is the attraction. CASINO.—Alice Nielsen's long engagement in The Singing Girl will end on Saturday. Little Red Riding Hood follows.

THIRD AVENUE.—A Soldier of the Empire is the attraction for the week.

NEW YORK.—The Man in the Moon, Jr., will be succeeded next week by Broadway to Tokio.

MURRAY HILL.—The Henry V. Donnelly stock will appear in All the Comforts of Home.

BLJOU.—May Irwin remains in Sister Mary. METROPOLIS.—Shore Acres is the offering for the week.

FOURTEENTH STREET.—The Village Postmaster has taken a new hold upon local favor.

ACADEMY.—"Way Down East is still the bill.

AMERICAN.—The Castle Square Theatre Opera company present Die Fledermaus.

BROADWAY.—Ben Hur remains the attraction.

HERALD SQUARE.—Primrose and Dockstader's Minstrels stay until Saturday. Naughty Anthony follows.

LYCEUM.—Annie Russell nears the end of her engagement in Miss Hobbs.

DALY'S.—The Manoeuvres of Jane is still the offering.

WALLACK'S.—Frank Daniels continues in The Ameer.

MADISON SQUARE.—Wheels Within Wheels is the attraction.

GARRICK.—William Gillette remains in Sherlock Holmes.

CRITERION.—Julia Marlowe has begun her last week here in Barbara Frietchie. Maude Adams, in The Little Minister, Jan. 9.

MANHATTAN.—Anna Held still offers Papa's Wife.

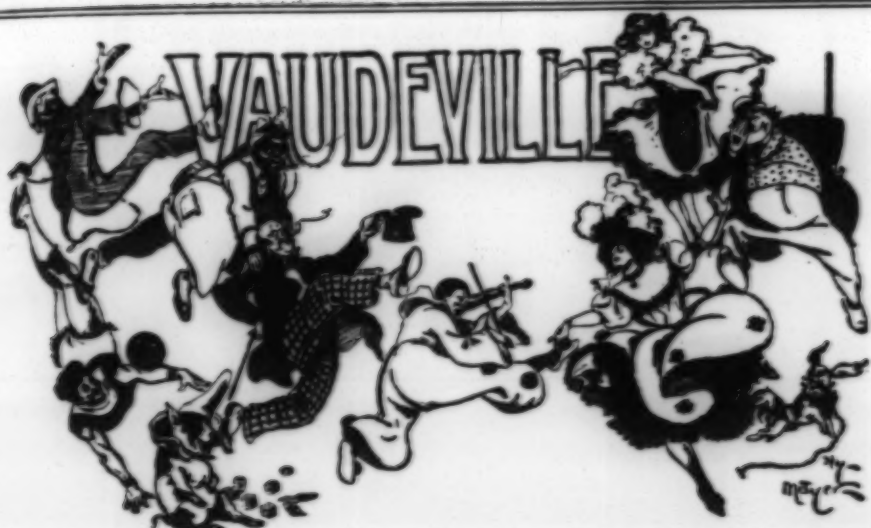
#### MUSIC NOTES.

Rafael Joseffy's concert tour will begin in the South on Feb. 1, under management of L. M. Ruben.

Signor Scotti and Signor Pini-Corsi made successful local debuts with the Maurice Grau Opera company at the Metropolitan Opera House on Dec. 28, in Don Giovanni. Other operas presented by the company last week were The Barber of Seville, Monday; Faust, Friday; Romeo et Juliette and Il Trovatore, Saturday.

Any Whaley, the young dramatic soprano, reached New York last Friday. Miss Whaley has been in the South in concerts with the Alma Heywood company. Previous to this Miss Whaley appeared in song recitals in the West. She has a fine dramatic voice and sings with much style and temperament. This season she has made a specialty of German songs with great success.





## THEATRES AND MUSIC HALLS.

## Keith's Union Square.

Houdini, the king of handuffs, assisted by Miss Beatrice, is the latest of the sensational performers captured for the Keith circuit. He heads a bill which includes Henri French, the cycling juggler; Fleurette, the dancer, and Frank Gardner in a new sketch by Joseph Hart; Florenz Troupe, acrobats; the Three Roschuda and Phil Out in Their First Lesson; Bogert and O'Brien, musical comedians; Johnson Brothers, xylophonists; the Livingstons, acrobats; Sheehan and Kennedy, comedians; the Kings, aerial acrobats; Lavender Richardson, the boy wonder; Roth and Wakefield, comedians; Balabrega, illusionist, and the biograph and stereopticon.

## Tony Pastor's.

The Smedley Sketch Club, including Ellis and Edwin Smedley, head the bill, presenting The Little Mother, by Katherine R. Stagg. The others are Stinson and Merton, comedy duo; Lew Hawkins, comedian; James Richmond Glenroy, monologist; Follie Holmes, "the Irish Duchess"; Lynch and Jewell, sketchists; Wals and Ardell, comedy duo; John E. Drew, dancing comedian; the Tanakas, top spinners; Fostelle and Emmett, sketch team; the Zoro Trio, eccentrics; Harry and Emma Martelle, bicyclists; Falardo, mimic, and the vitagraph. Tony Pastor sings every evening.

## Proctor's.

Niklas Schlitzky's Knaben-Kapelle Hungarian Boys' Band of forty heads the bill. The others are Seymour and Dupree, acrobatic comedy duo; Paley's kalatechnoscope; Edithworth and Burt, comedy team; William Cahill Davies, Irish comedian; Mr. and Mrs. Bique, vocalists; Mile. Flora, comedienne on the wire; Stevens and Taylor, musical act; Edmund Standish, the little pickaninny; Lester and Germon, German comedians; Brothers La Nole, acrobats, and others.

## Palace.

Marshall P. Wilder, the humorist, heads the bill, which includes Bertha Welby and company in A Little Brick; Joe O'Hare, boy soprano; Anna Teresa Berger, cornetist; Herbert and Willing, black face comedians; Florence Moore, soprano; Odetta and Belvara, dancers; Paley's kalatechnoscope; Maddox and Wayne, comedians; Tegge and Daniel, Leavitt and Nevello, the Keatons, and others.

## Weber and Fields'.

Whirl-I-Gig and Barbara Fidgety continue as the magnets at this house, with Lillian Russell, Ross and Panton, David Warfield, John T. Kelly, Peter F. Dailey, and Weber and Fields in the cast, assisted by Irene Perry, Nettie Lyford, Bonnie Maginn, Frankie Bailey, and three or four dozen other young women noted for their plumpness and pulchritude.

## Miner's 125th Street.

La Fafalla heads the bill, which includes Mr. and Mrs. Mark Murphy, Frank Bush, Lotty, Artie Hall, Pantzer Trio, Smith, Doty and Coe, Italy and Devere, and Herr Vondsen.

## Hurtig and Seamon's.

The bill is headed by James O. Barrows, assisted by John Lancaster and company, in the comedietta Tactics, and includes John C. Fox and Katie Allen in The Flat Next Door; Gus Williams, Empire Comedy Four, Foreman and West, Vilona Sisters, Adele Purvis Onri, Collins and Hardt, and Bennett and Kessner.

## THE BURLESQUE HOUSES.

COMIQUE.—Miss New York, Jr., is seen this week for the first time in Broadway.

MINER'S BOWERY.—May Howard's company have moved over from the Eighth Avenue for the week.

LONDON.—Abe Leavitt's Rentz-Santley company appear for the first time this season down town.

MINER'S EIGHTH AVENUE.—Sam Scribner's Gay Morning Glories have returned for a week on the West Side.

OLYMPIC.—Robert Manchester's Cracker Jacks are playing a return week.

DEWEY.—W. B. Watson's American Beauties, headed by W. B. Watson and Jeannette Dupre, is the attraction. The company includes a bevy of pretty girls and some smart comedians.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Girl with the Auburn Hair finished her engagement, which has been very successful. Joseph Hart and Carrie De Mar changed to The Quiet Mr. Gay for their second week and more than duplicated their first week's hit. Mr. Hart appeared without a wig or sidewhiskers as Mr. Gay, and proved that the art of the wig maker is not essential in making an audience have a good time. New songs and lines by Mr. Hart and Miss De Mar freshened up the sketch, so that it seemed almost new. Miss De Mar showed some more of her new gowns, fresh from Paris, and they created a furore with the women in the audiences. She has always shown extremely good taste in dress, but this time she has beaten her own record. Canfield and Carleton made a big laughing hit in The Hoodoo, in which Mr. Canfield does the best work of his career. They sing as well as ever, and their finish, as usual, called forth the emphatic approval which necessitated an encore. Hilda Thomas, assisted by Lou Hall, presented Miss Ambition and her impersonations won approval. Charles T. Aldrich's original and extremely funny juggling and comedy specialties kept the house in paroxysms of delight. He is constantly improving his specialty and has no rivals in his line. Cyrus Dane, an English comedian, made his debut with much success. Keough and Ballard, the Cardovnie Troupe of dancers, the Broadway Trio, West and Williams, Haight and Dean, Lee Ingham, the biograph, and the stereopticon were also in the bill.

TONY PASTOR'S.—Tony Pastor's new songs and parodies were greatly appreciated by his ad-

mirers last week and he was compelled to respond to any number of encores. Kelly and Ashby presented an acrobatic act in which they were assisted very materially by a spring-board billiard table. Gus Williams had several new jokes, which he told with great effect. His remarks kept his hearers in great humor for over twenty minutes. Matthews and Harris played a return engagement in Will M. Cressy's sketch, Adam the Second, which made a big hit here a few weeks ago. It is as good as ever, and the popular comedy duo came in for their share of the honors. Arthur Rigby jested in a more or less amusing way. The La Velles did some smart dancing and also introduced their Swan galloped doll specialty. The Pantzer Trio won applause for an excellent lot of acrobatic tricks. George Austin, with the assistance of the very clever property man, kept the house in roars, as usual, with his comedy wire act. William Castellat and Lizzie Hall presented a new skit by George M. Cohan, called A Friend from Wall Street, which met with much favor. Murphy and Nolan, Miles and Nitram, Fredo and Forest, Mal-lally Sisters, De Biere, and the vitagraph were also in the bill.

PROCTOR'S.—Marshall P. Wilder made his re-appearance, with a monologue almost entirely different from the one he used on his last visit. It is needless to say that it was chock full of new gags, bright sayings, and funny imitations and impersonations. Mr. Wilder has established himself in the affections of lovers of good vaudeville as firmly as he did long ago with the good people who never visit the theatre, and who used to welcome Wilder as a bright ray of sunshine in lives made dull by viewing things narrowly. That Wilder earns his big salary is proven by the overflowing houses which have always greeted his appearances in this city, and that the people get their money's worth is shown by the hearty laughter evoked by the sallies of this gifted little entertainer. Jennie Yeamans ran a close second to Wilder, and her new monologue which has "originality" stamped all over it, made a tremendous hit. Miss Yeamans' work is totally unlike that of any other comedienne, and for that reason as well as many others, her entertainment leaves a very pleasing impression upon her audience. Bertha Welby and company, including Baby Welby, were seen in the comedietta, A Little Brick, which was fully reviewed in this column on its first production here. Baby Welby is a very clever child, and has ample opportunity in this little play. Bertha Welby, Clement Cochrane, John K. Newman, and Charlotte Kingston were excellent. Herbert and Willing, two very slick blackface comedians, kept the audience interested in their antics for twenty minutes and scored a hit. Joe O'Hare sang "A Dream of Paradise" excellently. He has treated himself to some of the mystic effects which have become the craze since "The Girl with the Auburn Hair" started on her career. Dick and Alice McAvoy appeared as New York "kids," and sang and danced effectively. Other good acts on the bill were furnished by Anna Teresa Berger, Coakley and Huested, Maxwell and Deirdre, Tegge and Daniel, George Kingsbury, the Keatons, La Balle and Paley's kalatechnoscope.

PALACE.—The Knaben-Kapelle Hungarian Boys' Band, composed of forty youngsters, headed the bill and made a strong impression with their selections, which won enthusiastic applause from large audiences throughout the week. The boys have been well trained, and play with a spirit, precision and harmony which would do credit to performers of more mature years. The jollities of Press Eldridge met with the usual amount of favor and he was encored frequently. Conway and Leland, the one-legged wonders, kept the audience in good humor with their acrobatic comedy act, in which they appear to great advantage. Edithworth and Burt made a hit in their sketch, Domestic Pets, which contains many good lines. Barry and Bannon proved excellent entertainers and their Irish sketch brought many laughs. Zoro and Mile. Hilda won favor in a series of remarkable feats of contortion. Alden and Hill, Mile. Flora, James A. Dunn, Sophie Burnham, and the kalatechnoscope were also in the bill. The long entertainment furnished on Christmas Day attracted enormous crowds, and business during the week was remarkably big.

KOSTER AND BIAL'S.—Gertrude Haynes presented her new specialty for the first time in New York and made the hit of a strong bill. She made a very pretty appearance, and the scene when she was surrounded by a score of sweet-faced choir boys was one long to be remembered. In spite of the fact that the patrons of Koster and Bial's are not used to acts that have the atmosphere of the church about them, they were extremely liberal with their applause, and it is safe to say that in the "family theatres" in which smoke and liquid refreshments are unknown, Miss Haynes and her assistants will create a furore. Miss Haynes displayed her thorough knowledge of music upon a new instrument that far exceeds the old one, which was a marvel in its way. She has improved in her playing and her efforts met with warm approval. James Byrne, a boy soprano, with a remarkably sweet voice, sang splendidly, accompanied by Miss Haynes, and the boy choir stirred the audience to thoughts of better things by their admirably rendered selections. George Felix and Lydia Barry made a hit in The Discomforts of Vaudeville Craze. John W. Ransome sprang several new gags and songs in his Croker make-up. Others who pleased were La Fafalla, Marie Dressler and Adele Farrington, Clivette, the Beaumont Sisters, George Evans, McBride and Goodrich, and the De Forests. The Holloway Trio met with an accident early in the week, and were forced to close.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The holiday crowds packed the pretty little theatre until its walls almost burst from the pressure. Laughter was plentiful and shrieks of merriment were heard at frequent intervals. All the favorites were at their best, and their efforts met with the usual hearty recognition from the delighted patrons.

HARLEM MUSIC HALL.—The dulcet notes of Pauline Hall's superb voice charmed and soothed the Harlemites last week and made them forget the unruly janitor and the other discomforts of Harlem flat life. Lizzie Evans and Harry Mills were amusing in their sketch, Two Girls and One Man. Others who kept the crowds in holiday humor were the Carl Damann Troupe, the Fannons, the Murray Brothers, Billy Link, Bennett and Kessner, and Wormwood's dogs and donkeys.

MINER'S 125TH STREET.—Gautier, the horse-

and Emmy's dogs completed an excellent programme that drew large audiences.

## The Burlesque Houses.

COMIQUE.—Miner and Van's Bohemian Burlesquers returned to town and drew big crowds. Billy B. Van and Verle Nobliga headed the clever company, with Florinell as an added feature.

MINER'S BOWERY.—Irwin's Burlesquers played a splendid return engagement.

LONDON.—Robert Manchester's Cracker Jacks, seen recently at the Olympic, played their first down town date of the season to large audiences.

MINER'S EIGHTH AVENUE.—May Howard's company came back to town for a highly prosperous week.

OLYMPIC.—Miss New York, Jr., played a big week in Harlem.

DEWEY.—Weber's Parisian Widows drew large and well-pleased houses with a clean, bright bill. Howard and Bland, in their specialty, The Rube and the Kid, had everything their own way, and won any number of encores. The Manhattan Comedy Four were equally fortunate. Others who helped in the fun making were Anna Suits, assisted by Lucille Stevens and Annie Peyser, Richard Anderson and company, Annie and Bandy, and Russell and Tillyne. A Tin Wedding, in which Bert Howard and Al Shean play the leading parts, proved immensely amusing.

## THE NEED OF NOVELTY.

Ever since the vaudeville craze struck the country people have been wondering how long it will last. It seems to be as popular as ever, and new sections are waking up to an appreciation of the variety form of entertainment every week. The indications are that the vaudevillians will continue to attract favorable notice for some time to come.

Whether vaudeville will remain a favorite diversion for the residents of the big cities depends in a great measure upon the performers. Unless they stir themselves to get up new acts more frequently than they do now their business will die from a bad attack of contempt, brought on by that, in this case, deadly disease, familiarity. In New York there are over a dozen theatres in which vaudeville performers appear, and there are places innumerable where Sunday night concerts are given. Besides, there are hundreds of clubs, lodges and societies that give "smokers" and entertainments for which vaudevillians are hired to "chase the hours with flying feet away." On account of the scarcity of good and middling acts the same people are seen over and over again in the same old acts, and the consequence is that the man who goes frequently to the theatre and belongs to a few societies assumes a pained expression when he sees the same old names confronting him every time he seeks amusement. It is a common sight nowadays to see men in the continuous theatres stolidly perusing newspapers while some banjo comedian is telling the same old gags in the same old way, or some team of knockabouts are slipping each other's features just as they did twenty years ago. If this sort of thing keeps on whole theatres may be seen full of people reading papers, which they will lay aside only when there is something going on that they have not seen before. From that state of things the inevitable collapse will follow, as people will realize that they might as well save their quarter or half dollar and read their papers at home.

These remarks will have no effect whatever on the lower grade of performers. They become attached to an act early in their career, and as the years go by the union becomes stronger and nothing but the icy hand of death will divorce them from their moth-eaten "turn." Even then, if it is a team, and the final summons comes for one of them, the survivor immediately advertises for a partner to replace the late lamented, so that the good old work may be carried on indefinitely. The more intelligent performers, however, should make a complete change in their specialties at least once a year. There is nothing so deadly dull as a twice-told joke, and no comic song can stand more than three repetitions without losing its flavor. Therefore ye, who are receiving from \$150 to \$300 per week for your services, try to prove to the managers that you are worth the money by striving to improve your specialties. If you are winning fifty laughs in twenty minutes don't rest on your oars; try to win seventy-five laughs and a few giggles for good measure, and then when you tell the haughty manager that you want to jump your wages up fifty per cent. he will be able to understand that your demand is based on merit and not on what is expressively termed "pure gall."

## WEBER AND FIELDS' ANNIVERSARY.

On Dec. 25 Joseph M. Weber and Lou M. Fields celebrated the twenty-first anniversary of their debut as a team of entertainers. By talent, industry and strict attention to the smallest details of their business they have risen, step by step, until now they are the proprietors of the most popular music hall in America. They have hosts of friends who hope that they will live to celebrate their golden jubilee as Broadway managers. They gave a banquet on the stage to the members of their company to mark the turning of the twenty-first milestone and received hearty congratulations from their "happy family" of employees.

## THE CHRISTMAS MUSIC HALL.

The London Music Hall has issued a very handsome and interesting Christmas number. It contains about fifty pages filled with stories, verses, and an extraordinarily large number of advertisements, which indicate that the new and bright little paper is in an extremely prosperous condition. The principal contributors are Marie Lloyd, Dan Leno, Vesta Tilley, Herbert Campbell, Eugene Stratton, Billie Barlow, and John Lawson. This MIRROR extends congratulations and best wishes for continued prosperity to its contemporary across the sea.

## ACCIDENT TO THE HOLLOWAYS.

Just at the conclusion of the specialty of the Holloways at Koster and Bial's on Tuesday evening last two of them met with a serious accident. One of them had crossed the wire carrying his partner on his shoulders, and while descending a ladder one of the rungs gave way, throwing both men to the stage, at ten feet distant. Both were badly bruised. The accident prevented the appearance of the trio during the remainder of the week.

## NEW ACTS FOR KEITH'S.

H. H. Feilz, B. F. Keith's European representative, returned to New York on the St. Paul, after a business trip of nine months on the other side. He brings with him contracts for fifty foreign acts which he has booked for the Keith circuit. Mr. Feilz will remain in the United States about two months, looking after performers sent to this country by him, and will then return to Europe.

## PRESENTATIONS IN HARLEM.

Julius Hurtig, Benjamin Hurtig, and Harry Seamon were presented with handsome thirty-second degree Masonic rings set with diamonds last week by the employees of Hurtig and Seamon's Harlem Music Hall. The presentation took place on the stage after the performance, and later there were refreshments in the office of the managers.

## SAM T. JACK'S WILL.

The will of the late Sam T. Jack was admitted to probate on Dec. 23 by Surrogate Fitzgerald. The beneficiaries are Mr. Jack's brother and his widow, who each receive a third of the estate, and his father, mother, and several cousins get the rest.

## ARTHUR SIDMAN.



Thar's somethin' 'bout "Art's" winnin' smile  
That makes folks feel ter hum;  
An' when he acts out on the stage,  
Yer awuz glad ye come.

He don't cut up like minsterels,  
He don't dance figs, or sing;  
But somehow 'r other, he kin make  
Folks laugh like everything.

He's jist a nateral actor born,  
He didn't larn from no book.  
An' when he's in his farmer-clothes,  
An' talks 'bout old Red Hook,

Ye sniff the smell o' new-mown hay,  
Ye hear the robin's trill;  
Ye see the little babblin' brook  
A-tumblin' down the hill.

Care flies away, an' sunny smiles  
Chase sorrow from the heart;  
An' this old world don't seem half bad  
While you're a-watching "Art."

## THE SUNDAY CONCERT LAW.

Once in a great while the New York Police Board takes a virtuous spasm and issues orders calling for the strict enforcement of the law in regard to Sunday performances. This law forbids the production in any public place of "any farce, comedy, tragedy, opera, ballet, play, farce, negro minstrelsy, negro or other dancing, or any equestrian, circus or dramatic performances, or any performances of jugglers, acrobats or rope dancing."

This law has been practically a dead letter for several years. Performances have been given on Sundays which differ in no respect from those given during the week, except that the curtain is not lowered. The merry song and dance man, with his eccentric make-up, and the jolly soubrette have gone through their cut-and-dried performances without even thinking of the stern blue law which frowns at them from the statute books. A few days before Christmas the Police Commissioners met and solemnly passed a resolution directing the Chief to instruct his Captains to see that the Sunday law was strictly enforced. The managers were taken by surprise, as they have had everything their own way for so long, and there was a good deal of hustling done on Saturday, cancelling some engagements and making others, so that performances could be given. "Artists" who depend on a goatee and a stomach pad to win the laughs which their lack of talent cannot coax out were in a terrible muddle, and many a pert soubrette was forced to hide her charms under a long skirt, thus calling the attention of the audience to her face, which had probably gone unnoticed for years. Many wonderful stories were told along the lower Rialto on Monday, and such remarks as "Say, cull, yer oughter seen us knock dem clean off der benches, witout me make-up las' night," were frequent.

A Mianon man overheard a one-sided conversation in a Broadway car between a member of a well-known knockabout team and another vaudevillian. The member of the slapstick fraternity was giving the other man the details of his first experience as a "gentle" Sunday performer. His story ran something like this: "Well, say, Bill, I was knocked endways yistidy, wen I got to de show shop an' got up again a notice dat no make-ups was to be used. I never worked in me life widout me stage-rags an' me war paint, an' I tell yer I felt me backbone turnin' into a cake of ice wen I went into de dressin' room, an' four me pardner dere lookin' at himself in de glass an' if he was holdin' down a life engagement in a foolish house. Well, we talked it over an' almost made up our minds to quit, but we seen a dock comin' an' a good chance o' beln' put on de black list fer good, so we had to brace up and face de piano. Wen we walked out like a couple o' slobs, I felt like I did de night I made me debut in Levy's Musee in de Bowery. Well, we went tru de act all right an' got a good many merry ha-ha's, but I tell yer it was rough on little Willie. Yer know de best ting in de act is where I say to me pardner, 'Who was dat goyl? I seen yer comin' down de street wit yistidy?' and he hits me on de co'nt wit a stick dat has a dynamite cartridge in de end of it. I always wear a tatch wita pad about 'free inches tick, to keep de noise from fattenin' out me brains; but, say, dey wouldn't let me put it on, an' wen dat stick hit me I seen more stars dan dere is in de sky. Wen I come to I was sittin' in me room wit a cake of cold stuff on me brain box, an' me pardner was slappin' me fins to beat de band. No more New York Sunday nights in mine, nixey, cull. I'll stay out West till New York grows up an' gits big enough to be run wide open like good old Chicago."

## SHERMAN'S GOATS POISONED.

William B. Sherman, whose trained goats have been a feature of the bills in many of the best vaudeville houses for several years past, is mourning the loss by death of his entire troupe. He and his pets were filling a two weeks' engagement at the Ninth and Arc Street Museum in Philadelphia. They finished one week on Dec. 18, and Mr. Sherman was looking forward to a second week of prosperity when the iron hand of fate was laid heavily upon him.

During his absence on Saturday night the goats began to wander about the room. They sniffed the odor of the Christmas decorations which had been put up in the curio hall, and then began to chew on them. They took a particular fancy to some laurel wreaths, and partook plentifully of the leaves. Shortly afterward they were all taken sick, and the watchman summoned Mr. Sherman, who called in two expert veterinary surgeons. The animals were treated as expeditiously as possible, but the work of the doctors was of no avail, and the six goats died. An autopsy was performed on one of the animals and it was found that she had died of heart failure. It appears that only deer and burros may eat laurel without danger, and the old notion that goats can digest anything, from a hoop skirt to a tomato can, has been exploded. Mr. Sherman estimates his loss at \$2500, at-



## VAUDEVILLE.

# T. W. ECKERT and EMMA BERG

In their Japanese Comic Operetta,  
**LITTLE PEE WEET, By Lamb & Petrie.**  
Magnificent Production with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.  
A POSITIVE NOVELTY IN VAUDEVILLE.  
Week Jan. 1.-BIJOU THEATRE, RICHMOND, VA.

Mr. Eckert and Miss Berg deserve a word of credit for having given something really new, and as pleasing as it is novel, to the vaudeville stage. Their little Japanese operetta, with its picturesque stage setting, its tuneful melodies and bright lines, is refreshing in its whole atmosphere, and pleases alike all the finer senses; and it is sung admirably, and its humor is intelligently brought out by both performers. Miss Berg, naturally very pretty, is simply charming in her Japanese gown, splendidly contrasted with Mr. Eckert's burly figure and "autumnally embowered" robe; and there is a dainty and grace in her every movement and a witchery in her every glance that are most fascinating.—Providence "News," Dec. 29, 1899.

Thomas W. Eckert and Emma Berg have a dainty little operetta, "Little Pee Weet," in which they appear in appropriate Japanese costumes and with an exceedingly pretty stage setting. The operetta contains several pleasing duets and solos and some bright dialogue. Mr. Eckert's skillful piano playing

is a feature of the sketch.—Providence "Journal," Dec. 19, 1899.  
One of the most picturesque, dainty and thoroughly delightful novelties vaudeville has offered here is the Japanese operetta presented by T. W. Eckert and Emma Berg. The music is thoroughly melodious and pleasing; the lines are witty and bright; and the whole atmosphere of the act is thoroughly artistic and esthetic. The stage setting is much the prettiest special setting yet seen in this house, a characteristic Japanese garden scene, prettily illuminated with scores of electric lights; and the clear, strong and musical voices of the singers, as well as their effective style, combine with the scenic effects and the tuneful score to produce a result that richly earned the enthusiastic plaudits of an audience not especially demonstrative. Miss Berg's pretty face and exceedingly graceful manner and winsome ways should also be given credit for much of the fine impression made.—Providence "News," Dec. 19, 1899.

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(OF HORWITZ &amp; BOWERS).

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Woodland, "The Mystery of the Mortgage," for Henry E. Diner; "Miss Ambition," for Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Mariretti and Sutherland; "A Case of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Wills and Lovett, Carr and Jordan, Ray L. Royce, Julian Rose, DeHaven and Main, Jesse Conthout, Mrs. Mark Murphy, Harver Stearns, Gignere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address: CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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THE REIGNING QUEEN OF AERIAL DARING.  
New Novel.  
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## DOLAN and LEN HARR

What Critics say about A HIGH-TONED BURGLAR:

"Cincinnati Enquirer, Dec. 11.  
The show in its entirety was one of the best of the season. Dolan and Lenharr made the hit of the bill."  
"Cincinnati Com. Tribune (Special Notice).  
Dolan and Lenharr introduced a highly amusing one act

farce entitled "A High-toned Burglar." As Lord Atwell Mr. Dolan was exceedingly amusing, the scene between him and Miss Lenharr, as Helen Inslow, proving an exceptionally clever bit of comedy acting.

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## LILLIAN GREEN - and - WILLIAM FRIEND

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By RICHARD CARLE.

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## "JESS" DANDY

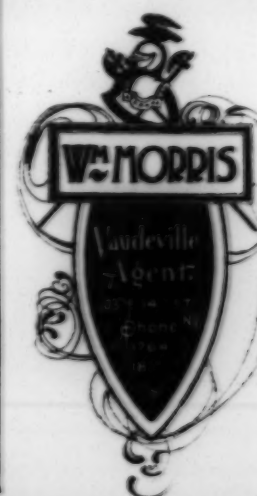
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EQUILIBRISTS AND DANCERS.

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## THE FOREIGN STAGE.

## LONDON.

Children of the Ghetto.—Hopper's New Hit.—  
Other Productions.

(Special Correspondence of The Mirror.)

LONDON, Dec. 16.

After a week's lull in things theatrical, we have had, since Monday last, quite a rush of new plays and things. The rush began on Monday with the production of Israel Zangwill's drama, *Children of the Ghetto*, as represented by the excellent American company you have exported for that purpose. The large first night audience assembled at the Adelphi to sample this Israelite play was very naturally largely made up of members of the chosen race, who are indeed, in London any way, most loyal and persistent playgoers, nearly every member thereof being a sound and shrewd critic of music and the drama. As *Children of the Ghetto* was so recently with you, there is no need to give a full description of it in this epistle.

It only need be said that, full of cleverness as the play is, it does not, to our notions, shape well dramatically; certainly not until the play is half over, when it becomes deeply interesting all of a sudden. Indeed, unless Zangwill were to introduce more action, it were well that he cut it down to, say, a couple of acts. Much of the material that proved so interesting in the book does not pan out well for the purposes of the stage. To those who have not read the book, and, popular as it is, there are many who have not, the Hebrew manners and customs, so strongly insisted upon by the author, must appear confusing, or at any rate cryptic. After a considerable amount of discussion Zangwill's clever rhymed prologue was printed on the bill, thereby affording some explanation of the author's intentions. There are many, however, who think, and not without reason, that Zangwill would have done wiser to have added a Yiddish glossary, as he did in the novel.

Despite the fact that your native accent cropped up rather frequently among the Hebrew characters, the entire company played with that earnestness, smoothness and finish which for some years past your native historians have led us to expect. Among those especially successful and popular were Wilton Lackaye as "Reb" Shmuel, William Norris as Melchisedek Pinchas, Fred. Lotto as Sam Levine, Adolph Leitman as Moses Ansell, Robert Edeson as David Brandon, Ada Dwyer as Malka, Mabel Taliaferro as Esther Ansell, and Rosabel Morrison, who gave a splendid performance as Hannah Jacobs. The production reflected the greatest credit on our popular old friend, George Clarke, who was so long with poor Augustin Daly. The reception of the play was considerably mixed, and some of the critics have torn it into shreds, a treatment which it scarcely deserves, undramatic as some of it is.

On Tuesday afternoon at the Criterion, we had a little flutter, at what is known nowadays as the "sexual" drama, therefore, of course, fractures of the Seventh Commandment "ruled lively," as they say on the Stock Exchange. The play was called *One Law for the Man*, and had been adapted somewhat audaciously by actor-author Charles Brookfield, from the French play entitled *La Loi de l'Homme*. So audaciously has Brookfield done his adapting that play-liscensor Redford refused for some time to license it. Even when Brookfield, at the Liscensor's suggestion, made certain alterations, he made them in such a manner that the Liscensor again refused to license. A second postponement seemed looming, and Mrs. Kettlewell, for whom the play had been prepared, was observed to have tears bedewing her handsome face. Suddenly, however, Charles Wyndham stepped into the breach, and, seizing the script, cut boldly as the augur advised the man who asked how he should cut blocks of stone with a razor. Liscensor Redford was thereupon mollified, and the performance was given without further trouble. As far as any good, however, came of it, the play need never have been performed at all, for it is merely the story of a vulgar intrigue which a brute of a husband carries on with the handsome and bold wife of a blithering idiot. The injured wife, the character played by Mrs. Kettlewell, puts detectives on the track of her peccant lord and master, but when she gets all the evidence she needs, and a bit more than she bargained for, she holds her hand and smoothes matters over. In due course, when the injured wife's daughter grows up, she falls in love with the son of the wicked wife, whereupon the injured wife goes in for more alarms and excursions, in order to prevent the match, and even tells the wicked wife that she is no better than she should be—if so good. But again nothing comes of it, for that injured wife again smoothes matters over and arranges to let bygones be bygones as the curtain falls.

The unwholesomeness of this play was redeemed to some extent by many a smart line which Brookfield knows so well how to write; and by the acting, especially that of Mrs. Kettlewell as the long suffering wife, of the beautiful and majestic American citizeness, Keith Wakeman, as the audacious adulteress; and that always brilliant comedienne, Lottie Vene, as a chirpy little woman of the world.

On Wednesday night we had occasion again to "Hail Columbia" and to congratulate her on what looks like another big histrionic success. The occasion was the first production in London at the Comedy of John Philip Sousa and Charles Klein's three-act comic opera now known as *The Mystical Miss*, but originally called on your side *The Charlatan*. In this merry mixture De Wolf Hopper, who is as laughable as he is long, and that is saying a good deal, promises to become even more popular than he did in *El Capitán*. His performance as the imposter Demidoff, who passes off his penniless daughter as a princess, is full of the richest drollery as well as of fine singing. His performance on Wednesday, sandwiched as it was with many a De Wolf Hopperian oration, and rounded off with one of the funniest speeches ever heard, was received with the utmost warmth and cordiality. A big hit was also made by De Wolf's new bride, the beautiful and melodious Nella Bergen, as the supposed princess Anna. The same extensive measure of success attended that bright and beautiful mite of an actress, Jessie Mackaye, as Katrinka, some time the pretended princess's pretended page. Harold Blake as Prince Boris, Arthur Herbert as Gogol, Henry Norman, as the Grand Duke (with a Tommy Atkins song, which seems rather out of place in this Russian play, and Charles Swain as Jellikoff, all scored nobly. In fact, once more did your natives give us another of those delightfully finished ensembles such as I have

mentioned above. I hope to return to this subject anon.

The Rose of Persia is going splendidly at the Savoy. Your native singer, Ellen Beach Yaw, is now out of the cast, and the name part is now being played delightfully by Isabel Jay. Florodora is also going very strong at the Lyric, but many are now asking what has become of Leslie Stuart, the composer thereof. It appears that Stuart has not been seen about for three weeks. For my part, I think a man may be allowed to go away awhile if he likes without a lot of questions being asked. Still, of course, we all hope that no harm has occurred to this bright and popular musician.

I am sorry to have to record three deaths in the theatrical world this week—namely, of Jack Roberts, the young and just married son of that immensely popular comedian, Arthur Roberts; Mrs. Brown, wife of the popular sketch player known as Papa Brown, of the Brown and Kelly combination and mother of the droll new soubrette, Ada Cerito; and of the young wife of little Edmund Payne, so long the Gaiety's leading low comedian. I also regret to have to record that that brilliant, if not always too successful dramatist, Louis N. Parker, has been very ill indeed, and so has Dramatist Pinero's wife, who, before her marriage, was known on the stage as Myra Holme.

I ought to have added to the above list of new plays one entitled *Dare Devil Max*, written by W. A. Brabner, a well-known provincial playwright, and produced by Murray Carson this week at the Metropole, Camberwell. This play is of the old fashioned sweepingly romantic order and very stirring withal. It literally teems with combats, sword and otherwise, tournaments and tilting, darksome dungeons, deceptive disguises, and drugged drinks. In some respects the play rather resembles that old adaptation of George Almar's *The Tower of Nesle*, which was wont to freeze the marrow of our grandfathers and grandmothers, in what my old friend, Clement Scott, would call the "early thirties." There have been a good many wicked women in plays of late. In fact I told you of a pretty warm member the other day in a play called *The Worst Woman in London*, but for downright vice and villainy of every kind under the sun commend me to the mother in *Dare Devil Max*. She not only presents all the bad marks found in the ladies of the above named old and new plays, but she adds thereto a batch of vices and crimes which would make even Matthew Gregory Lewis's old time shudders. *The Monk and the Castle Spectre*, seen quite milky and watery. The play was very well acted, especially by Carson himself as Max, Elsie Chester as the wicked, wicked mother, and Grace Warner, daughter of Charles and wife of Franklyn McLeary, as a heroine, who, like the aforesaid captivating Jessie Mackaye, is some time disguised as a page boy.

Wilson Barrett finishes his season at the Lyceum to-night when he will give away souvenirs—namely, copies of the book he wrote concerning *The Sign of the Cross*, and of the Wilson Barrett birthday book, published some time ago. At Christmas Barrett commences a month's season at the Metropole, Camberwell, Manager Mulholland having arranged to have no pantomime there this year. Mrs. Langtry, who gave a matinee for the soldiers' widows and orphans fund yesterday, finishes her season at the Garrick to-night, and will sail on Dec. 30 for your city, bringing *The Degenerates* along. Mrs. Langtry's husband, Hugo De Bathe, who was reported to be about to take to the stage, has, I learn, arranged to sail today for South Africa to join the Mounted Rifles and to fight for England's cause. Mrs. Langtry, in the meantime, will go to Paris to spend Christmas. Your fine actor, Robert Taber, has arranged to take the Adelphi after *Children of the Ghetto* is done with in order to produce that new play he has had up his sleeve for some time. George Alexander, who has been very ill this week, hopes to resume acting on Monday. On or about New Year's Day, Alexander is due to reopen his rebuilt St. James' Theatre, producing Rupert of Hentzen for the first time in London. Charles Wyndham, who will close his new theatre during the Christmas holidays and take a little holiday, has arranged to follow David Garrick there with a revival of Pinero's funny farce, *Dandy Dick*. It now seems to be settled that Charles Frohman's next venture at the Criterion will be *The Masked Ball*, which play you know, with our Elaine Terriss in your Maude Adam's character.

Being of a bit of a little peacemaker myself I deeply regret that I am not yet able to report to you that Marie Tempest and George Edwards have shaken hands and made it up. It is now over a week since Marie, incensed at Manager George's complaint as to her resolve to wear in San Toy tights, instead of the little trousers designed for her, threw up her part and "walked out of the theatre," as our players have a habit of saying. Let us hope that these dissensions will presently be healed. Meanwhile, it is grateful and comforting to know that Marie's understudy, Florence Collingbourne, who gets perhaps a twentieth part of Marie's salary, which I believe was a hundred pounds a week, is scoring cleverly in the part that Marie discarded. Of course, Marie, if not a great actress, is so melodious that she will always be missed from any cast, so I think I must really call upon her and plead with her to forgive that not altogether stony-hearted George. I will let you know how they get on.

GAWAIN.

## PARIS.

An Automobile Farce—Minstrel Show in  
English Vaudeville Bills.

(Special Correspondence of The Mirror.)

PARIS, Dec. 9.

Tristan Bernard's musical comedy, *La Marité du Touring Club*, was produced at the Athénée-Comique last evening. Its principal incident is an elopement in an automobile. It was favorably received last evening, but hardly is destined to a long career.

To the American and English colonies the event of the week is the minstrel show to be given on Wednesday evening at the Folies Marigny under the auspices of the American Art Association. The show is sure to be a pecuniary success. To see an American minstrel show in Paris is a chance not to be missed. The list of patronesses includes all society.

MM. Millaud, the energetic managers of the Théâtre Lyrique de la Renaissance, have added to the brilliancy of their season by reviving Gluck's *Ingénue en Touride*. The opera was sung on Dec. 7 for the first time in over thirty years. There was much enthusiasm on the part of the audience. From every point of view the performance was praiseworthy. Jeanne Raunay in the title-role was fine, both vocally and dramatically. M. Coussa gave a most capable rendering of *Pyraides*, and notable work was done by M. Soulaireux as *Oreste*. The orchestra, under the conductorship of M. Danbé, was excellent. The mountings were handsome.

The first of the German performances at the Renaissance, under the management of M. Schu-

mann, will be given on Dec. 26 and 27, when Ibsen's *A Doll's House* will be presented by a company of Berlin and Vienna players, with Agnes Sorma as Nora.

The music hall and cafe concert bills are unusually attractive just now, and these resorts are crowded at every performance. Possibly Loie Fuller in her new dance at the Olympia is the biggest card. A wonderful example of what skilled electricians can accomplish with color effects is this new dance. It is stated that the sum of \$10,000 was expended in producing the dance, but this would seem an exaggerated estimate. However, a large force of men was occupied an entire night in arranging the wires. Other numbers at the Olympia include the Brooks, daring acrobats; Yumata Tiera, the singer, and Leonidas' trained dogs.

The funny Griffiths Brothers are at the Folies Bergère. Haggensen, the comedy juggler from America, is making a hit. George Lockhart exhibits his performing elephants, and Le Prince Desir is a pretty ballet-pantomime.

At Parisiana is Paquerette, whom New Yorkers will remember. She is as comic as ever and still sacrifices her good looks to appear in an eccentric costume. The other artists are entertaining enough. Most of their songs, especially one sung by Anna Thibaud, are frank to a degree.

Fragson is still the principal attraction at the Scala. He is without doubt one of the cleverest of comedians, and I miss my guess if some American manager doesn't book him soon. The beautiful Paulette Darty is also a feature and warbles songs in a manner most fascinating.

At the Cirque d'Iliver Pauline de Berny has created a mild sensation by executing a dance in a den of lions. The rest of the programme at this popular resort is furnished by Tassio, acrobat; Gautier, equestrian; Max Hill and his trained bears; the Auryala, clever cyclists; the Alfreds, musical clowns; the Gregoroffs, Russian dancers, and others.

A number of new bills and revivals are at hand. France . . . . . d'Abord, by Henri de Bornier, goes on at the Odéon to-night; *Les Misérables* will be produced at the Porte Ste. Martin next week; *La Conscience de l'Enfant* at the Comédie Française on Dec. 11; *Les Petites Voisines* at the Déjazet, and *La Peur de Souffrir* at the Antoine, both in the near future.

Sarah Bernhardt is expected in Paris to-morrow. Her season here will open on Dec. 16 with *Hamlet*.

T. S. R.

## BROOKLYN AMUSEMENTS.

Holiday matinees are apparently a thing of the past in Brooklyn. A special Christmas afternoon performance was given at all the theatres with the exception of the Academy of Music, but patronage was light. The vaudeville and burlesque houses fared better, the patronage in some instances being quite pretentious. The night performances at all the houses have been liberally patronized.

Mrs. Fluke signalled the close of her long engagement in New York by a week in Brooklyn, opening on Christmas night. In this borough of the greater city Mrs. Fluke was forced by her independence of dominant management to appear at the Academy of Music, a great theatre given over to grand opera and kindred entertainment, and seldom used for the drama. To appear with a play at such a theatre, a star not only has to suffer from the great size of the auditorium, which, seldom filled, minimizes the effects, but also from a lack of the machinery for publicity usual with a theatre, and the habit of the public, which is used to attending other houses. Yet on Christmas night Mrs. Fluke was greeted by a magnificent audience, and the spirit of the whole event was such that Becky Sharp never went better and never was better received. The play was amusing in the circumstances, and the business during the week was perhaps the greatest that a strictly dramatic attraction ever has enjoyed at the Academy. The magnificent scene of the second act of Becky Sharp, about which so much has been written, never before was viewed to so great advantage, and the quieter episodes of the play, which ordinarily would be expected to lose much of their significance in such a theatre, were thoroughly effective, thanks to the peculiar conditions brought about by large audiences so thoroughly in sympathy with the occasion as to inspire the best possible results. Mrs. Fluke will begin her tour at Boston on New Year night. After playing three weeks in that city she will visit Buffalo, St. Louis, Cincinnati, Chicago, Pittsburg, Toronto, Baltimore, Washington, and Philadelphia.

Viola Allen returned to the Columbia after a season's absence and was accorded a hearty welcome. Her delightful performance has lost none of its charm. In her support are several new faces, including Robert Drouet as John Storm, Edgar L. Davenport as Horace Drake, Oscar Eagle as Brother Paul, and Helen Lowell as Polly. The Great Ruby will usher in the New Year at this house.

After a week in darkness the Amphion reopened its doors 25 with *Because She Loved Him*. So. J. E. Dodson continues the artistic hit of the play, and is ably assisted by Annie Irish, Kate Meek, and Francis Carlyle. Sporting Life comes here as the New Year's week offering.

John Drew began a two weeks' engagement at the Montauk on Christmas Day. It was the first presentation of *The Tyranny of Tears* in this city. Isabel Irving, Ida Conquest, Arthur Byron, Harry Harwood, and Frank Lamb are in the cast.

The season of opera inaugurated at the Park recently by the American Standard Opera company seems to have caught on. The audiences have been large and demonstrative in approval of the excellent entertainment provided. Gilbert and Sullivan's *Iolanthe* was the bill for the week of 25. Individual hits were made by Mlle. Dard, Edward Webb, Irene Mull, J. Aldrich, Libby, William Broderick, and Laura Louise Wallen. The costuming was new and attractive.

A Stranger in a Strange Land filled its second week in the Eastern District at the Gayety. The house was crowded nightly. Hyde's Comedians follow Jan. 1.

The patrons of the Bijou have packed that house throughout the week in appreciation of *The Queen of Chinatown*. Laura Biggar and W. S. Harkins essay the leading roles. A Female Drummer is underlined to begin the New Year.

The Grand Opera House was turned over to vaudeville this week. Hyde's Comedians supplying the talent. Helene Mora headed a strong bill. Her rendition of "The Holy City," with appropriate scenic accompaniment, was a feature of the entertainment. Arthur Dunn and Clara Bell Jerome, Jordana and Welch, Gallette's monkeys, and Al Leach were among other pleasing numbers. A Stranger from a Strange Land comes over from the Gayety week of Jan. 1.

Felix Morris in his enjoyable sketch, *Kerry*, was the headliner of a fine company at Hyde and Rehman's, and scored his usual success. James Barrows and his comedy, *Tactics*, also received merited applause. Frank Bush, Josephine Sabel, Fields and Ward, Fox and Allen, Pauline Moran and Turner's pickaninnies, and the Westons were in the bill.

At the Novelty Manager Percy Williams offered Charles T. Ellis, who presented a Christmas Sketch as his special holiday card. Captain Adams' troupe of sea lions and seals was also a feature of the bill. Mr. and Mrs. Jimmy Barry, the Five Cornalls, George C. Davis, Nellie Walters, Harry Edson, Craig and McDonald, and Hilton and Hills were the other entertaining numbers on the programme.

Lillian Burkhardt held the position of honor at the Brooklyn Music Hall. She selected her pretty little comedy, *Pada and Follies*, for the amusement and edification of East New Yorkers. Linton and McIntyre, Laura Bennett, Dave Lewis, and Gallardo were also in the bill.

The burlesque houses did an S. R. O. business. At the Empire Irwin's Majesties held forth, with the *Vanity Fair* company to follow. The Star had the *Vanity Fair* company, which will be succeeded by Hurlitz and Semor's *A Social Maid*. Mince's Jolly Grass Widows held the boards at the Unique. The Butterfly Extravaganza company is underlined.

Phillips' Stock company presented *Hands Across the Sea* this week. The White Squadron will be the next bill.

J. H. G.

## THE STORY OF FELIX SCHWEIGHOFER.



For some weeks the dead walls and shop windows in the German quarters of New York have fairly gleamed with highly colored single sheets bearing the portrait of a tipsy-looking gentleman with bright yellow side whiskers and a silk hat tilted at a roguish angle over the left ear. These remarkable portraits, that remind one of the stage "fops" of the palmy days, are labeled "Felix Schweighofer," and on the date sheets pasted below the information is vouchsafed that the original of the pictures is playing a three weeks' engagement at the Irving Place Theatre. Whether the crude likenesses represent the condition of poster art in Germany, or whether they indicate the German idea of what appeals to the artistic taste of America, it is impossible to determine. But, however that may be, it is certain that they give a very poor, not to say a very erroneous, notion of the comedian who is now visiting this country for the first time.

Felix Schweighofer, tall, erect, of splendid physique and carriage, with a face of power, earnestness and ever-changing expression, is far superior to the made-up Schweighofer of the shop windows. Indeed the individual features of this German player are very much like those of Edwin Forrest.

The same strength of character and dignity are to be found in the faces of both; and that the expression is totally different, affords a rather interesting point for study in regard to the effect of temperament upon the lines of the face. Had both men pursued the same line of thought and work it is probable that the resemblance would have been striking. As it is, the face of Forrest is that of a great tragedian, while the face of Schweighofer is that of a masterful comedian.

Like the majority of famous actors Schweighofer entered the dramatic field by way of a bramble path. His early years, passed in the town of Brinn, Austria—where he was born in 1842—were years of hard work in the uncongenial atmosphere of a commercial salesroom. Later he got out of the frying pan into the fire by entering the railway service. This, to a man of his artistic inclinations, was distasteful, and at last—although not until after he had attained his majority—he yielded to his impulses and took the dangerous step from the world of facts and figures to the world of fancies and, sometimes, fame.

The first engagement that Felix Schweighofer secured was in a small provincial stock company, where salaries were very small, but the chances for versatile training great. The novice was one night the leading man, the next the low comedian, the next the character old man, and the next the juvenile. Thus he obtained a general knowledge of his art, the productions being so crude that he might venture any experiments that his youth and ignorance of traditions could suggest. He developed, in these early days, a power of invention that stood him in good stead when later in life as a star he was at liberty to fashion his impersonations after his own ideal.

From one stock company to another, in the small towns of Germany and Austria, Felix Schweighofer wandered, sacrificing comfort for experience, and health for the sake of his art. These vagabond days brought him into close contact with humanity, gave him an insight into the lives of the poor, and taught him to value the background of suffering that must be reproduced in even the lightest comedy in order that it may ring true.

At length, broken in health by hard work and wretched living, he was forced to enter a small and very badly managed provincial hospital. It was a dreary place—a place for despairing wrecks to die in—but Schweighofer found there the secret of happiness. The woman who nursed him back to life became his wife soon after his recovery, and for thirty years, until her death not long ago, the romance begun amid such sad surroundings continued happily.

The fortunes of the comedian turned soon after his marriage. He played perhaps with deeper feeling than before; or it may have been that added responsibility made him more vigorous in his endeavors for popular success. Whatever the cause, his star of good luck rose rapidly from that time on. He obtained positions in the more important stock companies, and in 1876 made his first appearance in Vienna. His success was instant and complete, and since the night of his debut at the Theater an der Wien he has been esteemed one of the leading actors of the German speaking stage.

It is rather remarkable that Schweighofer, a man of note in a land of permanent companies, should not be connected regularly with any stock organization. He has many times determined to settle down, at this theatre or that, in the domestic fashion of the German actors, but each time circumstances have upset his plans, and now, at the age of fifty-seven, he is still a wanderer. It is his fate, he says, to roam from place to place as he did in his early years. Nowadays, however, he visits only the large cities, and his coming to a theatre is regarded as an event.

During his engagement at the Irving Place Theatre the comedian will present only his most successful plays, and at the close of his brief engagement he will return immediately to Vienna.







Hendricks in A Young Gentleman 2. Humpty Dumpty 6. Young Rutherford 1. T. C. 15. Eugene Blair in A Lady of Quality 20.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Gaskell's Stock co. in The World 22; big business; performance and scenery good. The City of New York 25; crowded house. Hogan's Alley 31. Otis Skinner in The Liar 1.—ITEM: The inter-urban electric line, connecting this city with Neenah and Appleton, is making big business for the Grand.

**WASNAI.**—NEW OPERA HOUSE (J. B. Arthur, manager): Lewis Morrison in Frederick the Great will open the new theatre 8.—COLUMBIA THEATRE (H. B. Sutherland, manager): A. Black Heifer to small business Dec. 24, 25. Vandeville 31. A Young Gentleman 7.—ALEXANDER HALL (H. B. Sutherland, manager): Gaskell's Stock co. 1-3.

**WEST SUPERIOR.**—(C. A. Marshall, manager): Humpty Dumpty Dec. 25. Sowing the Wind 26. A Day and a Night 28. The Nominee 30. St. George Hummer 1. Walker Whiteside 4. Otis Skinner 5. Tim Murphy 12. The Little Minister 16. Eugene Blair 17.

**WELF.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Bryan's Comedians Dec. 18-23 to big business in The Black Flag. Grit, Michael Strogoff, A Hot Old Time, The Sidewalks of New York, and Vandeville.

**RACINE.**—BELLE CITY OPERA HOUSE (D. J. Feller, manager): Murray and Mack in Finnigan's 400 satisfied a large audience Dec. 24. What Happened to Jones 25. A Young Gentleman 1. The Mysterious Mr. Dugle 5.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): The London Glass Singers drew a large house Dec. 20. Joe Flynn in Hogan's Alley 30 instead of 28. Young's U. T. C. 6.

**WABESON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Hogan's Alley Dec. 25 pleased a fair audience. The City of New York 28. Walker Whiteside 1.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Joe Flynn in Hogan's Alley Dec. 26 to good business; pleased audience. A Black Heifer 29. Patricio Concert co. 8.

**EAU CLAIRE.**—GRAND OPERA HOUSE (Moon and Stoney Brothers, managers): The Great Northwest Dec. 18; small audience. A Day and a Night to splendid business 27. Humpty Dumpty 28.

**SHEBOYGAN.**—OPERA HOUSE (W. H. Stoddard, manager): Gaskell's Stock co. Dec. 25-30. The Great Northwest 23, canceled.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, manager): What Happened to Jones Dec. 24; full house; audience pleased. A Young Gentleman 31.

**LA CROSSE.**—THEATRE (J. Strasslup, manager): A Day and a Night Dec. 25; good business.

**NEW LONDON.**—GRAND OPERA HOUSE (G. E. Lutz, manager): The City of New York Dec. 27.

#### WYOMING

**CHEYENNE.**—OPERA HOUSE (Stable and Bailey, managers): A Branch of Promise 18; poor house, but better than the performance. Clara Thropp in A Doll's House 20; fair audience; enthusiastic applause. The Telephone Girl 25.—ITEM: A reception was tendered to Clara Thropp here when she gave an Elton lecture.

**LARAMIE.**—MANAGER OPERA HOUSE (William Marquardt, manager): Clara Thropp in A Doll's House Dec. 20; light business; a good co., but play not appreciated.—OPERA HOUSE (H. E. Root, manager): Dark.

#### CANADA

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): Julia Arthur in More than Queen Dec. 25-30 opened to overflowing house. The play is a triumph of artistic staging and abounds in magnificent tableaux. Miss Arthur surpassed herself as Josephine. Being a Canadian and a great favorite in Toronto, she was the recipient of a demonstration on her appearance. Mr. Humphrey's Napoleon, while good, lacked the magnetism which was such a feature of the great Emperor's personality. The co. is rather an unevenly balanced one. Roland Reed 1-3. Francis Wilson 4-6.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Andrew Mack in The Last of the Mohicans 25-30 turned away hundreds 25. The performance is a capital one. Mr. Mack's singing made a great hit, and no doubt business will be excellent all through the week. The Daily Farm 1-6.—PRINCESS THEATRE (Robert Cummings, manager): Romeo and Juliet 25 was presented in a surprisingly creditable manner by the stock co. The staging and costumes were very beautiful, and the principal roles were acceptably filled. Lester Loneragan and Florence Stone played the title-roles. The Wife 1-4.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Droune, manager): Madame Modjeska, assisted by John E. Kellard and an excellent co., presented Much Ado About Nothing, Macbeth, and Marie Antoinette Dec. 23, 24, to very large and pleased audiences. Watkin Mills' song recital 27. Brittona Come 29, 30.—A Trip to Countown 1.—GRAND OPERA HOUSE (Joseph Frank, local manager): The Robinson Opera co. opened for two weeks 25 to a packed house. The Two Vagabonds was well sung. The co., which is a favorite here, was well received. Fra Diavolo and The Chimes of Normandy 27, 28.

**QUEBEC.**—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; Ed Varney, Jr., manager): Paul Kauer Dec. 25-27; business good. Little Hurricane 1-3.—DAIRY: The John E. Young Comic Opera co. opened their second week 25 in Fra Diavolo to a good house.—ITEM: The management of the Academy look forward to big business in January as Parliament will open 18 and always attracts many visitors to the city.—A new orchestra has been engaged for the Academy, composed of members of the Royal Canadian Artillery Band.

**HAMILTON.**—GRAND OPERA HOUSE (A. E. London, manager): Anderson Theatre co. Dec. 18-22; good business; satisfactory performances. Harry Glaser in The Three Musketeers 25; first-class performance to capacity. Devil's Island Dec. 26, 30.—ITEM: The fifth annual banquet of the attaches of the Grand Opera House and Star Theatre was held on the stage of the Grand 22. A monster Xmas tree that dropped from the flies contained a gift for every person present.

**WOODSTOCK.**—GRAND OPERA HOUSE (W. D. Emerson, manager): Phillip's U. T. C. Dec. 23 to light attendance. John Griffith in The Three Musketeers 27 to splendid business; performance excellent. The role of D'Artagnan was well sustained by Mr. Griffith. Kathryn Furnell made a charming Anne of Austria, and the remaining parts were capably enacted. Why Smith Left Home 2.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roote, manager): John Griffith in The Three Musketeers Dec. 22; light business. Why Smith Left Home 23; fair attendance; general satisfaction. Devil's Island 25; satisfactory performance; good business. Lyceum co. opened for five nights 26 with Hamlet; light business. What Happened to Jones 1. The Princess Chic 11. Marks Brothers' co. 15-20.

**ST. THOMAS.**—NEW GRAND OPERA HOUSE (E. A. McVee, manager): John Griffith presented The Three Musketeers Dec. 23 to light house, owing greatly to holiday season and unfavorable weather. Lyceum co. in David Garrick and Hamlet 25 to good business. Why Smith Left Home 26.—NEW DUNCOMBE OPERA HOUSE (E. H. Duncombe, manager): Phillips' U. T. C. 25; good business.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burke, manager): Tessa McCallum Recital (local) Dec. 18; satisfactory house and performance. Harpers 25 failed to appear. The Three Musketeers 3. Lyceum co. 5. A Trip to Countown 10.

**CHATHAM.**—GRAND OPERA HOUSE (R. A. McVee, manager): John Griffith in The Three Musketeers Dec. 21; excellent performance; crowded house. Why Smith Left Home 23. Fabio Romani 1. Marks Brothers' co. 8.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): Toronto University Harmonic Club gave a good entertainment to a rather small house Dec. 19. Anderson's Theatre co. 25-29.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in All the Comforts of Home, and Young Mrs. Winthrop Dec. 25 to S. R. O.; co. good; performances excellent.

**OSHAU.**—OPERA HOUSE (J. W. Borsberry, manager): Biograph Dec. 18-20; fair and appreciative houses. Lyceum Theatre co. 8. A Trip to Countown 13.

**SIMCOE.**—OPERA HOUSE (C. A. Austin, manager): Biograph Dec. 27, 28. John Griffith in The Three Musketeers 29.

**GUELPH.**—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative; John Griffith in The Three Musketeers Dec. 25; good business.

**GALT.**—SCOTT'S OPERA HOUSE (R. McMillan, manager): John Griffith in The Three Musketeers Dec. 26; good house; performance good.

**PETROLEA.**—VICTORIA OPERA HOUSE (H. Smiley, manager): Dark.

(Received too late for classification.)

#### ALABAMA

**TALLADEGA.**—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager): Biograph's Comedians Dec. 15; large and pleased audience. Louise Brubayn Concert co. 16; largest audience of season.—ITEM: An entertainment was given by the Castilian Society of Isbell College 21 to large and pleased audience.

#### CALIFORNIA

**STOCKTON.**—YOSEMITE THEATRE (Charles P. Hall, manager): Richards and Fringle's Minstrels

drew a top-heavy house Dec. 18; performance fair. Bentz-Santley co. 21-23. Elford co. 25-30. Grau opera co. 31-4. A Hot Old Time 9. James-Kidder-Hanford co. 11. Human Hearts 17. The Christian 18.

**AVON THEATRE.** (George Simpson, manager): Dark.

**SACRAMENTO.**—CLUNIE OPERA HOUSE (George W. Ficks, manager): Eugene Blair in A Lady of Quality Dec. 12; crowded house. You Yonson 13, 14; good business; performance good. Shenandoah 15; S. R. O.; audience enthusiastic. Return engagement was played 17 to S. R. O.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Finnigan's Ball Dec. 16; good performance; large house.

#### COLORADO

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): You Yonson Dec. 22.

#### CONNECTICUT

**DERBY.**—STERLING OPERA HOUSE (J. M. Hoyt, manager): Skipped by the Light of the Moon Dec. 15; fair house. Have You Seen Smith 16; pleased audience. The Real Widow Brown 21.

#### GEORGIA

**CORDELE.**—OPERA HOUSE (J. H. Shipn, manager): Mr. Plaster of Paris Dec. 16; fair business. Whitman Sisters (return date) 19, 20; small but pleased audience. The Heart of Chicago 29.

#### ILLINOIS

**EDWARDSVILLE.**—OPERA HOUSE (Keshner and Brown, managers): Empire Theatre co. Dec. 11-13; large attendance; performances good. Cinematoscope 14-16; fair audiences; fair performances. Carl Riedelsberger 21. Grimes' Cellar Door 27. Beggar Prince Opera co. 5, 6.

**MOUND CITY.**—OPERA HOUSE (John Betts, manager): Stowe's U. T. C. Dec. 14. A Green Eyed Monster 16; good house. St. Perkins 21; S. R. O.; audience pleased. Slide Tracked 2.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): Cinematograph of Jeffries-Fittsimmons pictures Dec. 20; fair house. Go-Won-Go Mohawk 4. Hogan's Alley 5.

#### INDIANA

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Born, manager): Eldon's Comedians Dec. 18-23 to fair business. Isham's Octoroons 25. Otis Skinner 29.

**WESSELAND.**—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Salisbury Orchestra Dec. 20 rendered an excellent programme to a large audience.

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